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CONTENTS

3. The Rise of Eclecticism in New York:
The Contributions of Four Architects and Two Materials
Talbot Hamlin

9. The New York Architecture of Richard Morris Hunt
Alan Burnham

15. The Tall Building in New York in the Twentieth Century
Leopold Arnaud

19. American Notes

25. SAH News

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TALBOT HAMLIN'S work as a professor at Columbia University and former head of the Avery Library there and his lifelong effort to foster a greater understanding of architectural history are well known to students everywhere. In his discussion here, modified from a paper given before our society at the January meeting, he asks us to reconsider the meaning of the word "eclecticism" as demonstrated by four New York architects and two materials.

THE RISE OF ECLECTICISM IN NEW YORK

To give any complete account of the rise of eclecticism in New York in the space allotted to me is manifestly impossible. So many approaches are possible: the atmosphere of public taste; the growing city, with demands for buildings of new kinds; the precedents to American eclecticism in England, France, and Germany;[1] the published sources from which American architects received their information—each one of which would justify a monograph at least. All I can do now is to point out their importance.

It is of course common knowledge that many types of eclectic architecture were flourishing in England, France, and Germany before they occurred in the United States. I am therefore severely limiting the field; all I shall attempt to do is to show some of the salient contributions made to the movement in New York by four New York architects, one landscape architect, and two new building materials—new only in the sense that they were widely and cheaply available for the first time. The architects are Alexander Jackson Davis (1803-92), Richard Upjohn (1802-78), Minard Lafever (1797-1854), and Detlef Lienau (1818-87). The landscapist was Andrew Jackson Downing (1815-52). The materials were iron and glass.

The development of three of the architects—Davis, Upjohn, and Lafever—during a time of profound change should be of particular interest to architects of the present day, who have lived through a somewhat similar time of drastic revolution in architectural ideals. A century ago, just as during the last three decades, ways of building were changing and new materials and new problems were forcing the design of new kinds of structures that of necessity looked profoundly different from those which had preceded them. Here were three architects who had achieved skill, prosperity, and fame in the older traditions of the Revivals to which they had been trained. What was their attitude toward the new, the emerging manner? Were they mere passive followers of others? Did they sit on the side lines, bewailing the good old times, doing what fragments of old-fashioned practice came their way? The answer to those questions can only be an emphatic NO. These three architects, *just because they were skillful, creative designers,* all became leaders in the new movement—innovators. One of them, Davis, was in his exhibition designs even a precursor;[2] Lafever's books of 1833 and 1835 show a striving away from pure historic precedent which was bound to lead to other, more radical departures. The great Revival architects of the thirties and forties, then, we may conclude—at least in New York—themselves became the very men who, in design after design, led the way into the future. Creation, not nostalgia, was their brightly burning torch.

The word "eclecticism" as applied to architecture is as difficult to define precisely as is the word "Gothic," yet in both cases we know in general what we mean—in the case of eclecticism, that period of architecture in the Western world, existing roughly from the mid-nineteenth century to the beginning of the First World War, in which architectural design was dominated by arbitrarily selected inspiration from the past. At the same time we feel that the works of the Greek Revival or of the early Gothic Revival do *not* belong to the period, though they also sought inspiration from the past; for there is in these two earlier movements a kind of simple motivation quite different from the self-conscious *choosing* of style that we usually deem an integral part of eclecticism. The very vagueness of this definition makes it difficult to establish origins. In a sense all architects in a cultivated society are "eclectic"; they must arrange all their mental form associations in accordance with some kind of selectivity. Design implies "choice" in its very essence.

But, if we accept the notion of *self-conscious* choice in style apart from the immediate suggestions of function or structure or widely held association as the controlling criterion of eclecticism, then I believe we can pick out Hugh Reinagle's Masonic Hall on Broadway, begun in 1826, as its first New York monument. The architect, characteristically, was by profession a scene painter;

the Gothic architecture is applied, not integral. Reinagle was searching for novelty in effect, above all else, and arbitrarily chose Gothic.

Search for novelty of effect, however, important as it was in the birth of eclecticism, was only one of the factors at work. Another and more important factor was the effort of many of the best architects (especially—in New York—Lafever, Davis, and Upjohn) to design freely beyond the limitations of the then dominant Greek and Gothic manners. This effort was the natural result of the experimental rationalism in planning and in expression which forms the most interesting side of the American Greek Revival; it was a movement bound to result in creative change.[3]

Thus, in houses, growing plan variety gave rise to forms that fitted but awkwardly into Greek or Gothic expressions, and it is no accident that the first approaches to eclecticism are found in the so-called Italian Villa style. Here America was following the British lead, though even earlier in Germany Schinkel's Potsdam work, together with the beautiful houses by his follower Persius, had pointed in the same direction.

A. J. Davis, a man of amazing imagination, as his sketches reveal, was the first in New York to make use of the new type; in 1835 an elevation made for exhibition is in the pure Italianate vein (Fig. 1). The year before, in a design for the Pauper Lunatic Asylum on Blackwell's Island, he had approached the free Italianate form; but this, like many of his Regency-type designs and the "bracketed work" which he was designing in the 1840's and which became common with many American architects later, is so creative in form, so rationalist in basis, that it has no place in eclecticism at all—it is, rather, like the work of Emerson and Calvin Stevens forty years later, one of the now forgotten examples of a purely original nineteenth-century American creative architecture. Davis went on to more and more Italianate developments; the Mali Villa in Manhattanville, designed in 1839, was a major step, and his New York villa work was climaxed by the Litchfield house in Prospect Park in 1853-54.

But the imagination of Davis did not stop with Italian villas; Oriental and medieval precedents were developed in the same way. The attempts he was making to achieve the freest possible effects and the most varied possible floor plans, all based on inspirations that were world-wide, are characteristic of the eagerness with which he welcomed the new freedom that the free choice of inspiration gave him. The names he conjured up for his designs are suggestive: Roman and Tuscan Villa—Lombard—Roman of Pliny and Palmyra—Vitruvian—Norman—American Farm or Country House—Suburban Greek—and so on.

Davis's exuberant imagination, however, was always that of an architect. It made of this eclectic work an exciting course in variety of effect—but effects always controlled by a single, personal, architectural imagination. The "Davisean window," for instance (the combining of two windows one above the other into a single vertical motif, with a recessed spandrel), which had appeared in his drawings as early as the late 1820's,[4] was a characteristically liberating form. It became a common feature of many eclectic designs, but in itself it was not eclectic but a new creation. To Davis eclecticism was no mere copying of styles, and his later drawings—chiefly for buildings never erected—are often amazingly prophetic. Take for example his design of 1867 for the United States Post Office in New York (Fig. 2); does it not look more like a design of 1916? The scheme reveals, too, his delight in glass, the superb new nineteenth-century building material that was to revolutionize architecture. This delight in glass later ran through much of his design; it dominates the Commercial Building of 1860 and, ten years later, his elevations for two vertically composed Gothic office buildings. These seem as close an approach to the "wall of glass" as the building materials and techniques of the time could permit.

Just as Davis was freed by his own rationalism and his own exuberant imagination from the Greek and Gothic Revival bounds, so was Richard Upjohn, yet the directions taken by his contributions to eclecticism were different. Like Davis he was a successful pioneer in the Italian villa, but his "Italian villas" are entirely different in character. The first appearance of the new forms in his work is in the alterations made between 1840 and 1844 on the house of Stephen Van Renssalaer in Albany (Fig. 3), now rebuilt as a fraternity house at Williams College. Here, though the exterior disposition of the Colonial house was retained, the new stone dress for it was all in the Italian Renaissance manner. Much more important was his house for Edward King in Newport (now a library) in 1845-47, with its freely balanced masses and low-pitched roofs. Lindenwald, the Van Buren house at Kinderhook, New York, was a more picturesque example (1849-52) with an odd tower; distantly Italianate, it has all sorts of contributing flavors, like spices. Imaginative as this is, it is a far cry indeed from the conscious purity, the classicism, of most of the Davis work. Upjohn's villas are freer, more picturesque, heavier in touch; Davis's often markedly resemble the Potsdam work of Persius.

But Upjohn is more important to eclecticism as the originator of a new kind of round-arched architecture, almost Romanesque, than as a designer of villas—beautiful as was the design, for instance, of the other Litchfield house in Brooklyn. That round-arched style appears, perhaps for the first time, in the Trinity Building of 1851-52 in New York.[5] The broad band courses, the power of the

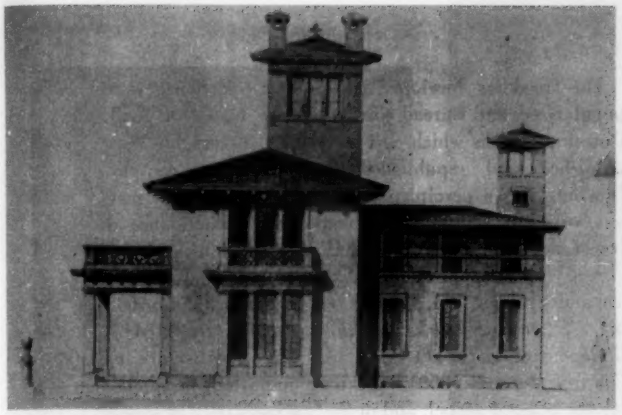

Fig. 1. A Tuscan Villa, Exhibition Drawing, 1835, by A. J. Davis. (New-York Historical Society, reproduced from R. H. Newton, *Town & Davis, Architects.*)

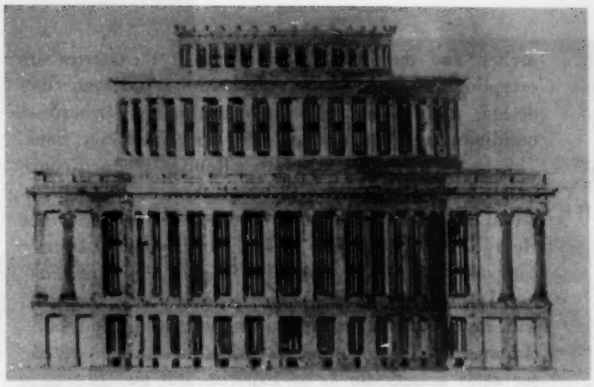

Fig. 2. Design for the New York Post Office, 1867, by A. J. Davis. (Metropolitan Museum of Art, reproduced from R. H. Newton, *Town & Davis, Architects.*)

Fig. 3. Stephen Van Rensselaer House, Albany, 1840-44, Richard Upjohn, architect. (Now reerected in Williamstown, Mass. From Everard Upjohn, *Richard Upjohn . . .*)

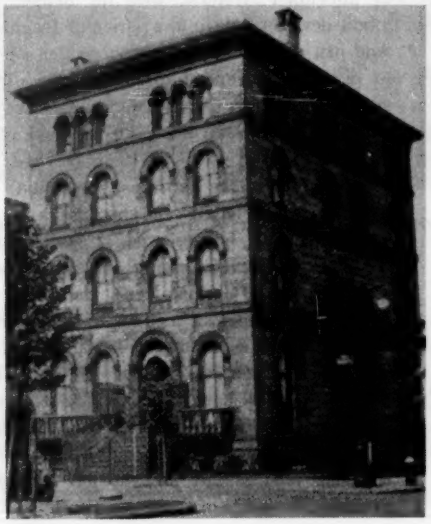

Fig. 4. Henry Pierrepont House, Brooklyn, N. Y., 1856-7, Richard Upjohn, architect. (From Everard Upjohn, *Richard Upjohn . . .*)

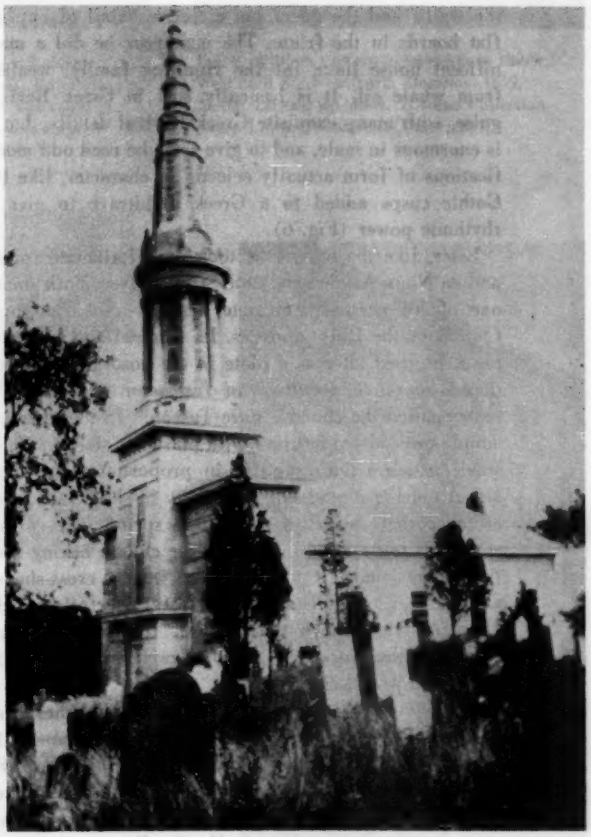

Fig. 5. Whalers' Church, Sag Harbor, N. Y., 1844, Minard Lafever, architect. (Courtesy the Whalers' Church.)

arches, and the rhythmic handling of the stories are exceptionally good; a somewhat similar but even finer design, anticipating in its rhythms many Richardson buildings, followed in 1854—the Corn Exchange Bank. This basic style could take either Romanesque or Renaissance dressings; Upjohn used both. Yet perhaps the finest of all his work in this manner was a house—the Henry Pierrepont house (1856-57) in Brooklyn, strongly composed, beautifully detailed (Fig. 4). At this time, too, Upjohn was, in his country houses, experimenting with mansard roofs, strange wall patterns in wood, polychromed brick, and other vagaries; here again we can see early eclecticism as an experimental and liberating rather than an enchaining force.

Meanwhile Minard Lafever, the most imaginative of Greek Revival designers, was developing his own personal kind of freedom. The famous Whalers' Church at Sag Harbor (1844) is a striking example (Fig. 5). The aim here, we learn from the dedicatory sermon, was to symbolize the Temple of Solomon. Hence the semi-Oriental character, the almost Egyptian forms, the battering of the walls, and the queer but effective detail of applied flat boards in the frieze. The next year he did a magnificent house there for the Huntting family, wealthy from whale oil. It is basically still in Greek Revival guise, with many exquisite Greek Revival details; but it is enormous in scale, and to give scale he used odd modifications of form actually eclectic in character, like the Gothic cusps added to a Greek architrave to give it rhythmic power (Fig. 6).

Later, like the others, he took over Italianate forms, and on Ninth Avenue and 28th Street in New York stands one of his earliest Italianate designs — the Episcopal Church of the Holy Apostles. Its original and beautiful tower he used later as a plate in the posthumously produced *Complete Architectural Instructor* (Fig. 7). The vestry called the church "pure Tuscan." Inside, it was a simple three-aisled basilica, with plaster groined vaults—small in scale but beautiful in proportion, with occasional touches of Lafever originality in the details, such as the corbels from which the ribs spring. The cornerstone was laid in 1846; in 1857, the church having been found too small, it was enlarged into a cross-shaped church by Richard Upjohn, who carefully followed the Lafever style. Hence this modest, forgotten structure combines the work of two of New York's most distinguished architects.

The *Complete Architectural Instructor*[6] publishes many designs eloquent of the new eclecticism. Some of the cottages and villas show with what discipline Lafever used the new freedom. In his design for a Washington monument Egyptian influence appears, as it had appeared earlier in New York in Haviland's powerful courthouse and prison, the Tombs (begun in 1836).

The freedoms developed in this new eclecticism were popularized and spread abroad in the books of A. J. Downing—books which enjoyed a huge success and were published and republished throughout the century. Downing was a percipient theorist in architectural matters, with a revolutionary realization of the dominance of free functional planning in any good architecture and a deep appreciation of the interdependence of form and use and structure. His *Treatise on . . . Landscape Gardening . . . with Remarks on Rural Architecture* (1841), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850) were most important in spreading the eclectic gospel, and in the last especially he shows "Italian villas," "Swiss" houses, and various types of "English" designs, without making choices between them.

It is noteworthy that Downing was a close friend of A. J. Davis; in fact, Davis made for him many of the drawings used as illustrations in his books. It seems more than likely that Downing's basic thinking, too, may owe much to his friendship and association with that amazingly creative architect.

Another powerful influence toward eclecticism in the New York area was William H. Ranlett's *The Architect*, which appeared in serial form between 1847 and 1849 and was issued in two large volumes in 1849-50. Here also are a legion of house designs borrowed from all kinds of sources and inspired by a wilderness of styles both Oriental and European, yet many are excellent examples of their types and in themselves good houses for their time and place.

Through the work of these three architects and their pupils and followers, and through the books of Downing and Ranlett, eclecticism by 1850 was supreme as the dominant New York taste. Thus far it was an eclecticism of unbridled freedom, with the danger strong that it might develop only into a series of fragmented vagaries. And just at that time there emerged, as a potent influence to give the movement discipline and direction, a new generation of architects roughly twenty years younger than the great Revival architects, some of them trained abroad. Leopold Eidlitz (1823-96) and Detlef Lienau (1818-87) were the two most important. In this paper, for reasons of length and because a large amount of Lienau material is preserved,[7] I shall confine myself to the latter without intending any invidious comparisons.

Lienau was a German-Dane, trained in the schools of Berlin and Munich, a meticulous and extremely skillful draftsman with a broad craft basis. He had gone to Paris, where he worked for a time with Henri Labrouste and then joined the agricultural office of one of the railroads. In Paris, sophistication and excellent taste were added to his already high qualifications. He may have traveled, too; in any case he left a large quantity of exquisite drawings of the architectural and artistic wealth

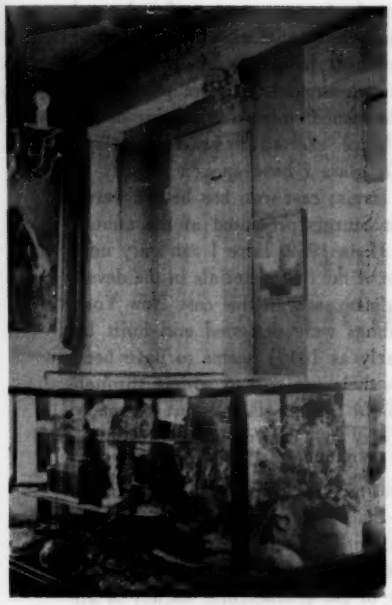

Fig. 6. Huntting House, Sag Harbor, N. Y., 1845 the Parlor, Minard Lafever, architect. (Photograph by the author.)

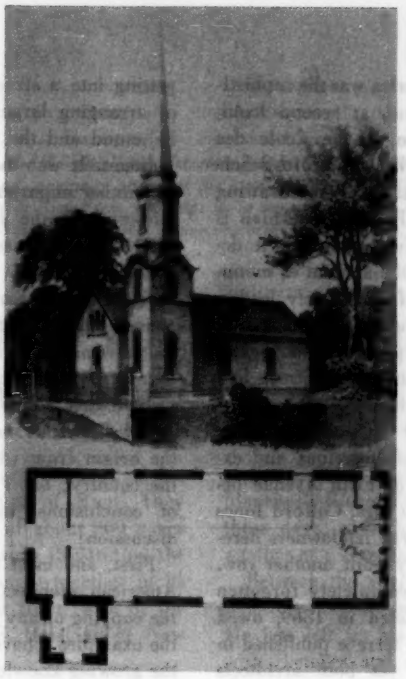

Fig. 7. "Village Church," Minard Lafever, architect. (From Minard Lafever, *Complete Architectural Instructor*, 1857.) The tower is like that of Lafever's Holy Apostles Church in New York, begun in 1846.

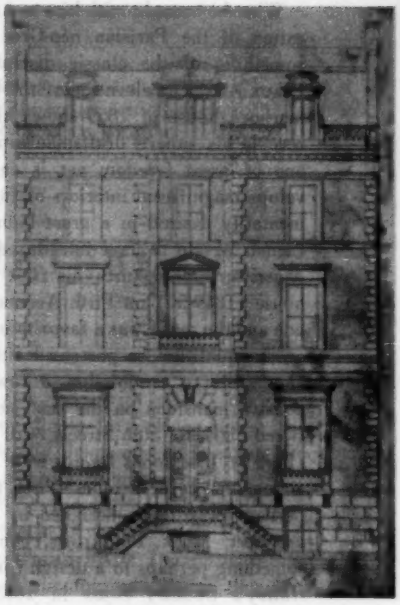

Fig. 8. William Colford Schermerhorn House, West 23rd St., New York, Elevation, 1859, Detlef Lienau, architect. (Lienau Collection, Avery Library, Columbia University.)

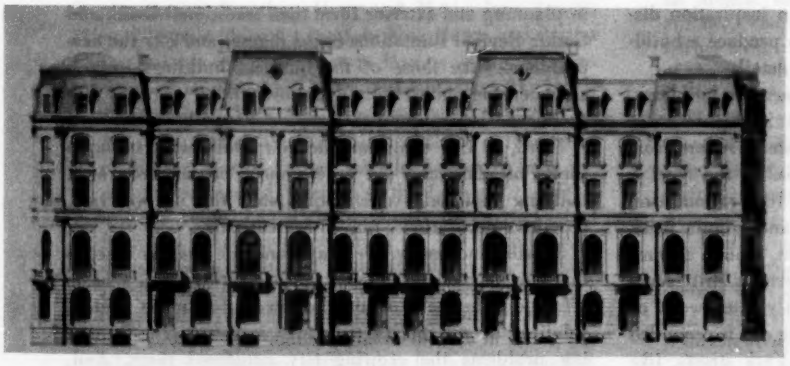

Fig. 9. Row of Houses, 55th-56th Sts. and Fifth Ave., New York, for Mrs. Colford Jones, 1869, Elevation, Detlef Lienau, architect. (Lienau Collection, Avery Library, Columbia University.)

of Italy. In 1848, because of the revolutionary condition of Europe or because he already had a brother in New York who was a successful wine merchant, or for both reasons, he came to New York and opened an architectural office. Through his brother (who had excellent connections) and a French decorator, Marcotte (whose close friend he became), he almost at once gained a large number of important commissions..

Fig. 10. Noel & Saurel Building, Crosby St., New York, 1864-5, Detlef Lienau, architect. (Photograph in the Lienau Collection, Avery Library, Columbia University.)

What he brought with him to America was the sophistication of the Parisian néo-Grec and, at second hand, something of the classic discipline of the École des Beaux Arts. The elevation of the William Colford Schermerhorn house of 1859 shows his taste, as the drawing reveals his superb draftsmanship (Fig. 8). The plan is one of great freedom yet is carefully studied; it develops magnificent interiors of just the amount of monumentality desired in a great house for a society leader. Lienau is said to have introduced the mansard roof into American architecture; his first large house, the Schiff house (1849-50) on Fifth Avenue and Tenth Street, had one and the motif was a favorite in his work.

The qualities he possessed fitted him eminently for another large commission, a row of luxurious and expensive mansions on the east side of Fifth Avenue between 55th and 56th Streets built for Mrs. Colford Jones (Fig. 9). The Jones family were large landowners hereabout; on the next block north they built another row, perhaps even finer, designed by a completely forgotten architect, Mook. Both rows, completed in 1869, owed something perhaps to a design for a terrace published in *Holley's Country Seats* in 1863; yet both architects treated this precedent—if they knew it—with great freedom. It is perhaps significant that the offices of Mook and Lienau were at the same address and the men were good friends.[8] These rows set a standard of dignified classic luxury unapproached for a decade.

Lienau's country work was equally free; the Innes Kane house (1852) at Newport uses an inspiration distantly Gothic and Early Renaissance to produce a building of firm composition and restrained detail.

His practice comprised many commercial buildings. It is noteworthy and significant that in his business buildings he allowed himself much greater freedom from historical precedent than in his houses. In the Noel & Saurel warehouse of 1864-65 (Fig. 10) rationalism, through the use of segmental arches and simple brick piers, plays a larger part than precedent, though a touch of the French industrial néo-Grec is perhaps still recognizable, as it is in much of the slightly later work of R. M. Hunt. As one looks at this building one is reminded of many others along forgotten New York streets, like Mercer and Greene; here is perhaps one of the seeds of the later architectural creativeness of the eighties and early nineties.

The business building problem was essentially that of getting into a structure the largest amount of light and of arranging large windows so that construction would be sound and the resultant visual pattern orderly and pleasant. It was these requirements that are pointed up in another important influence on the architecture of the mid-century—the influence exerted by two materials, cast iron and glass. Of glass I have spoken already in connection with A. J. Davis; cast iron has been covered in a paper by Knight Sturgis presented at the annual convention of the S.A.H. in 1952. Here I can only note the extreme importance of the two materials in the development of early eclecticism, and in this case New York (where cast-iron buildings were designed and built by James Bogardus as early as 1849) seems to have been the origin from which their use spread widely through the country; but I should like to add a short summary of conclusions that may be drawn from this brief discussion:

First, and most important, the birth of eclecticism in American architecture had little or nothing to do with the copying of any building or even of any style. None of the examples I have referred to are copies. Nevertheless, the growing knowledge of the architectural variety of all Europe on the part of clients who as a class were spending more and more time abroad had much to do with their eager welcome of the new types of design their architects were creating.

Second, the great reason for eclecticism lies in two motives: (1) the desire for a more complete freedom in planning and exterior form than traditional Greek and Gothic Revival limitations could digest; and (2) the new problems—like those of the business buildings—which an emerging industrialized culture and a growing city produced.

Third, in this evolution the new availability of large sheets of glass and the development of cast iron as a building material—which stimulated the use of rich, repetitive decoration—played a great part.

Fourth, and lastly, we may conclude that in essence this movement had behind it a basic *rationalism*, a basic effort on the part of the architects for more logical solutions of and more satisfactory answers to the thronging problems the growing city proffered them. And, perhaps, may we not go further and say that some such rationale lies behind all great changes in taste and style, whatever they may be and wherever and whenever they may occur?

COLUMBIA UNIVERSITY

1. Henry-Russell Hitchcock has been especially interested in this subject and in many articles has clarified this problem. His forthcoming book on nineteenth-century English architecture should furnish much valuable additional material.

2. The eccentric and imaginative treatment of classic details in many Davis drawings of the late 1820's closely approaches later eclectic expressions.

3. I must express here my indebtedness to Roger Newton's *Town & Davis, Architects* . . . (New York: Columbia University Press, 1942) and to Everard Upjohn's *Richard Upjohn, Architect and Churchman* (New York: Columbia University Press, 1939), from both of which much of my material has come.

4. Newton, *op. cit.*, Fig. 4.

5. Upjohn, *op. cit.*

6. New York: Putnam's, 1857.

7. The Lienau Collection in the Avery Library, Columbia University, contains several hundred working drawings, travel and record sketches, and many photographs of executed work.

8. This information I owe to Mrs. George Kramer, who is writing a dissertation on Lienau.

ALAN BURNHAM, Secretary-Treasurer of our New York chapter and a practising architect, originally presented his essay at the Metropolitan Museum as part of our January program in New York. He helps us to see again, clearly and intimately, the figure of an architect whose outlines have become obscured in recent years.

THE NEW YORK ARCHITECTURE OF RICHARD MORRIS HUNT

The "Richard Morris Hunt Papers" form the basis of this article on the New York architecture of Hunt. They consist of a typewritten manuscript of about 300 pages in length, interspersed with photographs illustrating the life of Hunt. This material was brought together in its present form by Catherine Howland Hunt, wife of the architect and daughter of Samuel S. Howland of New York.

Brother of William Morris Hunt, the well-known painter of Boston, Richard, the architect, was the leader of his profession almost from the day in 1855 when he set foot in America, after completing his studies abroad, to the day of his death in 1895. He was born in Brattleboro, Vermont on the 31st of October, 1828, son of Representative Jonathan Hunt and Maria Jane Leavitt Hunt. He spent his early youth in New Haven and Boston and at the age of fifteen went to Europe where he began his serious studies three years later (Figs. 1-2).

> Richard began his preparations for entrance at the Ecole des Beaux Arts, October 1st, 1846, at the atelier of Hector Martin Lefuel, who had recently been appointed to succeed Visconti at the Louvre. . . . During the years that Richard passed in Paris, in fact from the very commencement of his architectural career, he accumulated architectural books, denying himself almost anything that he might add to his collection. Working steadily at the Ecole, he enjoyed the "Gaietés" and amusements of his life in Paris, but while the influences with which he was surrounded, in those happy years, and the atmosphere of generous emulation which he breathed, and the ardent friendships which he formed, apparently converted this spirited American lad into a Frenchman, the solid good sense of his New England stock strengthened and confirmed his artistic temperament and never allowed pleasure to interfere with his work. This was not only from a sense of duty, but because work was always to him the greatest gratification and satisfaction of his life. He was called the handsomest American in Paris.[1]

A photograph from his student days gives some idea of his rather romantic appearance at this time. "The charettes were hard and long with often, 'des nuits blanches'. Richard's inordinate love of tea dates from these days, when he would drink one full teapot after another as a stimulant during his night work."[2]

Between the years 1851 and 1854 Hunt travelled extensively both up the Nile in Egypt and on the Continent. He has left us his delightful "Nile Diary" illustrated with sketches and actual photographs which they took themselves, unusual at this early date. After a trip through France and Italy with his mother, he returned to Paris.

> In April, 1854, he was appointed, by the Ministre d'Etat, to a position on the staff of the Travaux de la Réunion des Tuileries aux Louvre, as Inspecteur, with an annual salary of 2,000 francs, for, during his absence, Visconti had died, and his old patron, Hector Lefuel (Fig. 3) had succeeded him as the architect of the Emperor. He must have had his diploma before this, for Lefuel at once offered him a position in his office, and assigned to him the design and working plans of the Pavillion de la Bibliothèque of the Louvre (Fig. 4). Richard's relations with Lefuel always remained intimate and affectionate. Each time that we were in Paris, after our marriage, we dined with them constantly, meeting at their house many interesting people. It was a typical French ménage. Mme. Lefuel seemed to live a separate life from her husband, who was a man of the world and apparently lived in quite a different social atmosphere.
>
> Mme. Lefuel was a splendid housekeeper and her table literally groaned under the load of good things to eat. She took good care of him during his frequent illnesses, for he suffered greatly from rheumatism, but his distractions he took apart, particularly in the Green Room of the Theâtre Français, where he was a conspicuous figure, as well as in the most representative salons of Paris. As his name was Hector, she was always alluded to in the atelier as Andromache, and there was, alas, many a joke at her expense.[3]

Returning to Hunt's work on the Pavillon de la Bibliothèque, it is interesting to note what an important feature of the Louvre it was, located opposite the Palais Royale

on the Rue de Rivoli, and it illustrates the confidence Lefuel had in the ability of the young American architect in delegating the execution of such an important work to him. The Pavillon de la Bibliothèque gives some idea of the rather fussy elegance of the architecture of the Second Empire, showing also its good qualities of restraint in maintaining everything in relatively low relief. In the application of design one feels that a formula has been established by which it could be successfully applied to almost any shape or size requiring it. In this case the overall design undoubtedly follows precedent established by Lefuel, Hunt having been allowed to execute the actual drawings and possibly the design and to superintend construction. This was a great experience and responsibility for him and his comprehension of the work must have been outstanding as Lefuel did not wish to part with him.

In 1855, having finished his work on the Pavillon de la Bibliothèque du Louvre, he decided that if he was ever going home, it was time for him to return and establish himself. Lefuel was most anxious to have him remain and offered him any government position within his control and represented to him that in returning he would leave certainty for uncertainty. The façade on the Rue de Rivoli had to be finished and the scaffolding down before the first of May, so he stayed for that and then there followed, for a few months, general construction work in Paris. Christmas, 1855 was spent in Paris.[4]

In a Christmas letter to his mother he says: "It has been represented to me that America was not ready for the Fine Arts, but I think they are mistaken. There is no place in the world where they are more needed, or where they should be more encouraged. Why, there are more luxurious houses put up in New York than in Paris! At any rate the desire is evinced and the money spent and if the object is not attained it is the fault of the architects. Why should not our public hotels, I should like to know, rival or even surpass the palaces of Europe? It is the same in painting or any branch of the arts, merit must eventually command its position with us. There are no greater fools in America than in any other part of the world; the only thing is that the professional man with us has got to make his own standing."[5]

So, in his twenty-seventh year, after an education and training such as no American architect had before, or has indeed since enjoyed, he returned to his native land, accredited as an ambassador of the arts; from the abounding wealth of the old world, to the infinite possibilities of the new. This beginning was, as is usual with all beginnings, small, uncertain and beset with disappointments. The new world was not then hospitable to such high ideals, such noble enthusiasms as this first American thoroughbred brought with him from the schools of Paris.[6]

Returned to America he entered immediately into the activities of the profession for which he had been trained.

In March, 1856, he accepted an offer from Mr. Thomas U. Walter, who had charge of the extension of the Capitol at Washington, to become his assistant. He enjoyed the work on the Capitol building and also the social life the next winter. He was paid $50.00 a week, the largest salary, with the exception of that paid to Mr. Walter. His mother and Jane joined him in Washington and they stayed at Willard's Hotel. . . .[7]

My impression is that his first New York work was a picture gallery for Mr. Wright at Weehawken. The original plan for a house (Fig. 5) for Mr. and Mrs. Rossiter, daughter and son-in-law of Dr. Parmly, a well known and eccentric dentist owning much land, was made in Paris in 1855 when Richard was working on the Louvre and he was so occupied that this extra work had to be done in the evenings. After he returned to America he resumed work on them, making other sketches which were accepted by Dr. Parmly. When Richard had an opportunity to go to Washington, to see how public buildings were constructed in this country, he left the plans and superintendance of the building, with Dr. Parmly's approval, in the hands of a first rate architect, Joseph C. Wells, who had been practising in New York for twelve years. On his return from Washington in May, he continued his personal superintendance of the house, but when the work was practically finished in November, 1857, Dr. Parmly, who had the reputation of being a very close man, refused to honor Richard's bills. The house cost between $50,000 and $60,000 and Dr. Parmly was outraged at the charge of five percent which covered the designs for interior decoration, and considered $450.00, which he had paid on account, sufficient for professional compensation. There was nothing to do but to bring the matter into court. The case was tried by Storrs and Sedgwick before Judge Hoffman of the Supreme Court.

Messrs. Bradbury, Wightman, Frederick Diaper, Richard Upjohn, Frederick A. Peterson, Jacob Wrey Mould, Samuel Curtis, Isaac G. Pearson, Henry Dudley and Lienau, testified as to Mr. Hunt's ability and as to the equity of his charges. The situation was aggrieved by the fact that Dr. Parmly's daughter had died and that Mr. Rossiter married again within the year. Judge Hoffman's charge to the jury was very clear and logical, and the jury gave a verdict of two and one-half percent, the minimum commission charged by architects at that time. It was a case of much importance to architects and has perhaps gone farther than any other, towards establishing the commissions of the profession upon a fixed basis.[8]

This was the celebrated lawsuit of Hunt vs. Parmly which helped to establish the prestige of the architect in America, making clear to the public at large what his professional standing was in relation to his client and, further, it was one of many instances in which Hunt fought to establish the rights of the architect.

The formal façade of the Rossiter house, with its arched pediment, the use of the French Order of Philibert de l'Orme at the first floor and other details indicate the strong influence which the Louvre and the Tuileries had had upon him. "When Richard first came to New York, he established himself at the University Building, on the southeast corner of Washington Square, taking for his quarters the great lecture hall, with two small adjoining rooms and turning the prosaic walls into a veritable museum."[9]

This refers to the New York University Building by Town, Davis, Dakin and Professor Douglas which stood on the northeast corner of Washington Square. It was, for the time, an extremely handsome Gothic building, having a large pointed window flanked by towers at its center and the whole effect, in this city of brick, was extremely romantic. Hunt continued to live here for awhile even after moving his offices to Tenth Street.

The next important work was the Studio Building in west 10th Street (Figs. 6-7). Mr. James B. Johnston and his brother, John T., were foremost among art patrons of that day in recognizing the importance of providing good studios to meet the demand, a building which would also contain a gallery for the exhibition of paintings. They therefore built the Tenth Street building, with Richard as architect. Every studio was taken at once and it became the camping ground for such prominent artists as Hayes, the animal painter, John La Farge, W. P. W. Dana, William Beard, F. E. Church, H. F. H. De Haas, J. W. Casilear and Henry T. Tuckerman, the art critic, who were among the first to occupy the building.[10]

George B. Post had graduated from the Engineering School of the New York University in the spring of 1858. Finding that there was no opening for an engineer, he combined forces with Charles D. Gambrill and Henry Van Brunt, in persuading Richard to take them as pupils. In the following year, want of space and poor light made larger and better quarters necessary, so Richard transferred all his belongings to the Tenth Street Studio Building, as well as his pupils, Gambrill, Post, Van Brunt, Ware, Edward Quincey of Boston and Frank Furness of Philadelphia.[11]

It can readily be seen that in this building designed by Hunt, he trained many of those who were destined to become leaders, and as in the case of Frank Furness (Fig. 8), innovators in the practice of architecture in America. Designed in contemporary vernacular French architecture but executed in brick instead of the more costly limestone, this building brought to New York the true flavor of Paris, with its small concièrge's quarters at the entry and its gracious studios.

Frank Furness' description of the Studio Building, included in the papers, gives the following:

In the Studio Building we had quite a large room, the walls of which were covered with casts that Mr. Hunt had selected and collected with great care. . . A long table at which three people could work, one at each end and one in the center, stood before the window. There were also two large drawing boards standing on trestles, one for each person, and a blackboard made of canvass on a frame hinged to the wall. . . . In addition to the study of orders we were given a monthly problem which we first sketched and then worked up during the month. If the work was not finished in a month, he gave us another problem, but that which he declared to be most important was to draw, draw, draw, sketch, sketch, sketch! If you can't draw anything else draw your boots, it doesn't matter, it will ultimately give you a control of your pencil so that you can more readily express on paper your thoughts in designing. The greater facility you have in expressing these thoughts the freer and better your designs will be.[12]

In 1869 work was under way on what has often been referred to as the first apartment house in New York (Fig. 9). "Richard was building the 18th Street apartments for Rutherford Stuyvesant, which are standing today, although the earliest and best planned of the apartment houses of that class, and at the time they were built, unique."[13]

The apartments show the influence of Viollet-le-Duc whom Hunt visited later at Pierrefonds in 1874. This building was the center of much of the "French flats" controversy, in which it was conceived as wicked and immoral to house several families under one roof, as heretofore only the lowly tenement had attempted this type of domestic arrangement.

Concerning what was probably Hunt's best known commission: ". . . 1879 saw the commencement of the W. K. Vanderbilt house (Fig. 10), at 52nd Street and Fifth Avenue . . ."[14] This miniature fragment of a French chateau, set down in the heart of New York was destined to shock a city of brownstones into the realization that architecture could, in itself, further the ambitions of the 400. In a city where millionaires had been formerly content to live side by side in seemingly identical houses, the door had been opened upon a new world in which rivalry and social ambition were henceforth destined to manifest themselves visibly in architecture. The house appealed strongly to Hunt's brother architects and even Charles F. McKim enjoyed it as testified to by Charles Moore in his book on Daniel H. Burnham as follows: "The author has often walked up Fifth Avenue late at night with Charles McKim, who said he slept better for enjoying the sight of Hunt's W. K. Vanderbilt house; and having taken a look at it, he was ready to return home for another cigar before going to bed."[15]

The very interesting house for Ogden Mills (Fig. 11) which once stood on the corner of 69th Street and Fifth

Fig. 1. Richard M. Hunt as a Student.
(Richard Morris Hunt Papers)

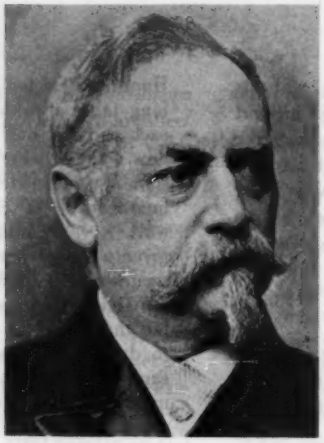

Fig. 2. Richard M. Hunt, 1828-1895.
(Hunt Papers)

Fig. 4. Pavillon de la Bibliothèque du Louvre,
Hector Martin Lefuel, Architect.
(L'Architecture et la Decoration aux
Palais du Louvre et des Tuileries, Vol. 1)

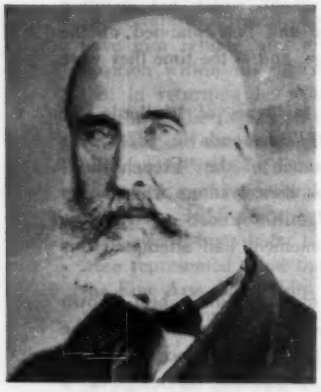

Fig. 3. Hector Martin Lefuel, 1810-1881.
(Hunt Papers)

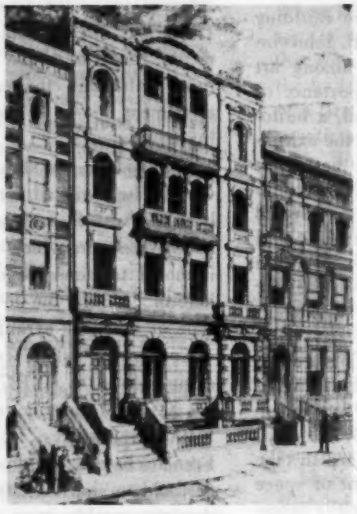

Fig. 5. Residence of E. K. Rossiter,
West 38th St., New York City.
(American Architect & Building News,
June 22, 1878, Plate No. 130)

Fig. 6. Interior of R. M. Hunt's Atelier,
Studio Building, 55 West 10th St., New York City, 1856.
(Hunt Papers)

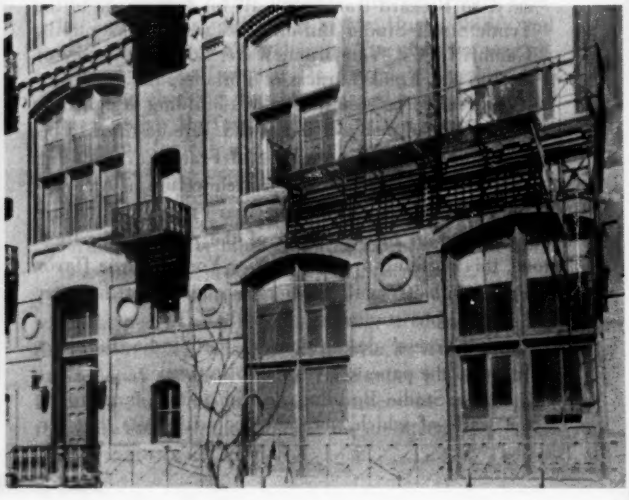

Fig. 7. R. M. Hunt Studio Building, New York City.
(Photo Wayne Andrews)

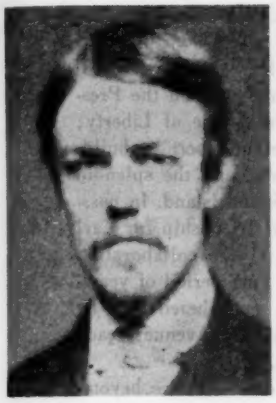

Fig. 8. Frank Furness at Twenty. (Hunt Papers)

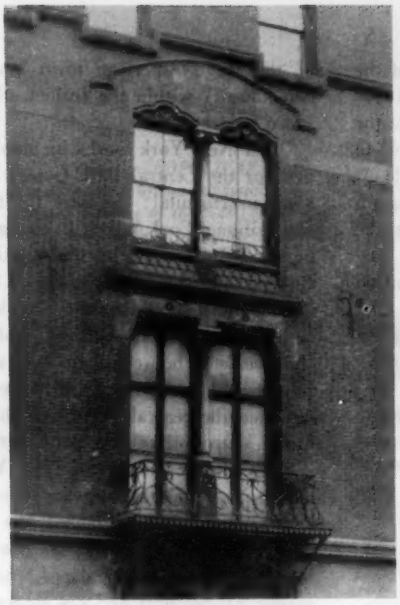

Fig. 9. Stuyvesant Apartment, 142 East 18th St., N.Y.C., 1869-70. (HABS Library of Congress)

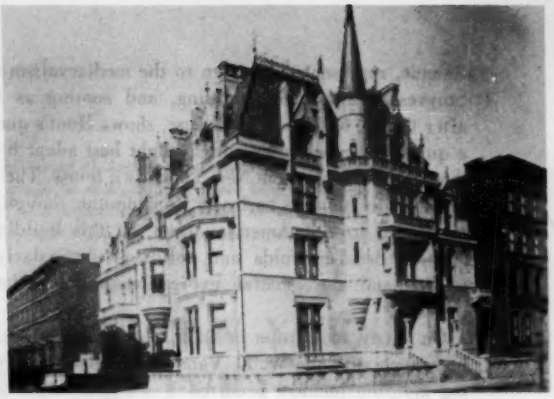

Fig. 10. Residence of William K. Vanderbilt, 660 Fifth Ave., N.W. Corner 52nd St., New York City. (*The Homes of America* by E. Pickering, Pub. N. Y., Crowell, 1951, p. 220)

Fig. 11. Residence of Ogden Mills, S.E. Corner 69th St. and Fifth Ave., New York City. (*Architectural Record*, Oct.-Dec., 1895, Vol. V, No. 2, p. 173)

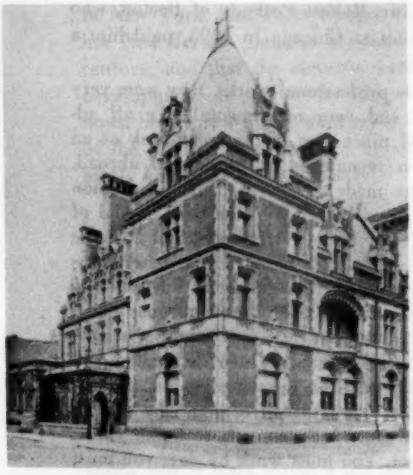

Fig. 12. Residence of Elbridge T. Gerry, S.E. Corner 61st St. and Fifth Ave., New York City. (*Architectural Record*, Oct.-Dec., 1895, Vol. V, No. 2, p. 130)

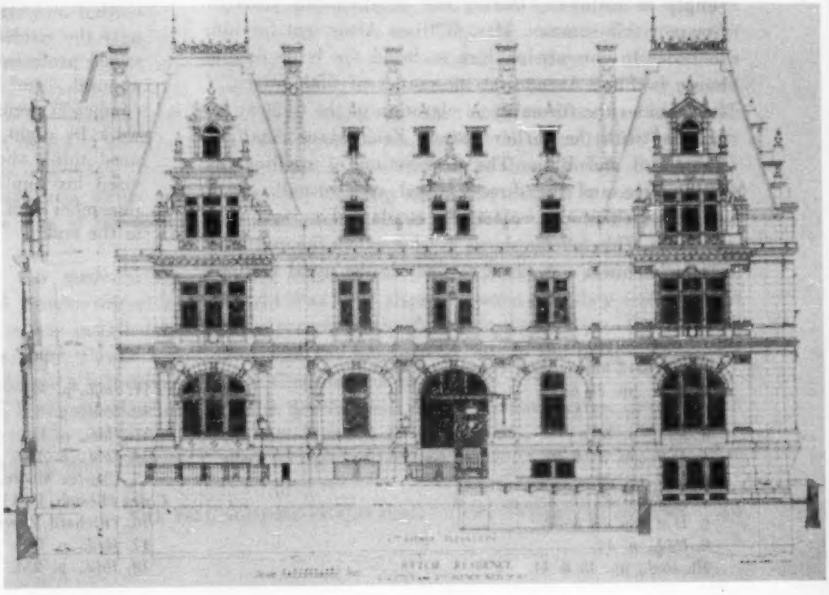

Fig. 13. Residence of Mrs. William Astor, N. E. Corner 65th St. and Fifth Ave., New York City. (*American Architect & Building News*, June 22, 1895, Plate No. 1017)

Avenue, represented a return to the mediaevalism of the Stuyvesant apartment building, and coming as it did after the W. K. Vanderbilt house, shows Hunt's quest for a quiet, restrained style which might best adapt itself to the requirements of the New York town house. The detail of the Mills house is basically Romanesque, though much simplified to suit American taste. In this building the relation between voids and solids is particularly successful and the general expression one of dignified restraint.

On a trip to Europe in 1889, Hunt went to the races in France with the W. K. Vanderbilts where the following amusing incident occurred:

> One of Richard's confrères who happened to be in the Royal Pavillion with the Duc d'Aumale, said that as the W. K. Vanderbilt's four-in-hand drove into the grounds the old duke exclaimed: *"Tiens! c'est mon ami Hunt . . . Il se dit Américain, mais je dis moi que c'est un Général Français."* Richard was constantly taken for a Frenchman, which; considering the number of years he spent in Paris, his foreign way of gesticulating and his perfect French, is not extraordinary; indeed when he first came back to America, and for years afterward, it was difficult for him to write in English, but he was always indignant at the supposition that he could be anything else but an American.[16]

For Elbridge T. Gerry, Hunt designed another French chateau in 1891 (Fig. 12). It stood at the southeast corner of 61st Street and Fifth Avenue, just above the Metropolitan Club. It was executed in brick and limestone and, although the composition as a whole lacked the unity of that of the W. K. Vanderbilt house, the effective use of the tower on the corner gave to the house a bold and defiant mien, much in keeping with the style employed.

In connection with his last great New York commission in 1891 (Fig. 13), it appears to have originated quite simply as follows: "During one of Richard's visits to Newport this summer, Mrs. William Astor sent for him in order to commission him to build the large double house in Fifth Avenue, at the corner of 65th Street."[17] It combines the formality in elevation of the Château de Maisons with the earlier French Renaissance detail of Chambord and Blois. The distribution of mullions is rather free and the three-centered arch, usually associated with the open colonnade, is adapted to the use of windows. This scheme shows to what extent the ingenuity of the architect was taxed to provide the usual features of the large American town house and (in this case two houses) within the framework of a French Renaissance palace.

Other New York works include his controversial project for the Central Park Gates; his work on the Presbyterian Hospital; the base for the Statue of Liberty; the Tribune, Coal & Iron Exchange and Guernsey buildings, all influenced by the néo-Grec, and the splendid Romanesque Vanderbilt tomb on Staten Island. In passing, mention should be made of his friendship for Carl Bitter, the talented sculptor, and of the collaboration which existed between them over a long period of years. In concluding it should also be remembered that he designed the central portion of the Fifth Avenue façade of the Metropolitan Museum of Art.

Hunt's work outside of New York City lies beyond the scope of this article except to mention his creation, with Olmsted, of "Biltmore," the largest country estate in America, for George W. Vanderbilt at Asheville, North Carolina; his palaces which line the principal avenue of Newport and his leadership in the control of the design of the World's Columbian Exposition at Chicago in 1893.

At the annual meeting of the American Institute of Architects in 1907, Mr. Robert Peabody of Boston, who had worked with Hunt at Chicago in 1893, paid him a very personal tribute:

> We all know his professional works, they were very many, very rich and very monumental. We all admire them, we all place him in the front rank as an artist. He was so recognized at home and abroad. In France he was made a Chevalier of the Legion of Honor. In England he received the Gold Medal of the Royal Institute of British Architects, and at home clients confided to him vast trusts. Later generations will think of him as a great architect, but we who knew him valued quite as much that vigorous, virile, energetic, tempestuous character; that genuine, hearty, cordial and critical kindliness, which dominated, not only the circle in which he happened to be, but the whole profession. "You won't live long," he said to a pupil, "and not half long enough to make you a competent architect. You must work by day, you must work by night, and when you wake in the night you must think about your work.". . . and what he advised his pupil to do, he did himself, and thus we remember him, strong and enthusiastic and inspiring to the end.[18]

GREENWICH, CONNECTICUT

1. "Richard Morris Hunt Papers," pp. 22 & 23.
2. *Ibid.*, pp. 25 & 26.
3. *Ibid.*, pp. 32 & 33.
4. *Ibid.*, p. 34.
5. *Ibid.*, pp. 34 & 35.
6. *Ibid.*, p. 36.
7. *Ibid.*, p. 37.
8. *Ibid.*, pp. 38 & 39.
9. *Ibid.*, p. 44.
10. *Ibid.*, pp. 43 & 44.
11. *Ibid.*, p. 44.
12. *Ibid.*, p. 12.
13. *Ibid.*, p. 114.
14. *Ibid.*, p. 158.
15. Charles Moore, *Daniel H. Burnham, Architect, Planner of Cities* (Boston, 1921), Vol. I, p. 116.
16. "Richard Morris Hunt Papers," p. 212.
17. *Ibid.*, p. 243.
18. *Ibid.*, p. 234.

LEOPOLD ARNAUD is Dean of the School of Architecture at Columbia University.
His description of the tall buildings of New York, which he delivered as a paper before the January meeting of the SAH, is unusually valuable as a sequential presentation, by a man who knows them well, of a number of individual buildings which are too often looked at out of context.

THE TALL BUILDING IN NEW YORK IN THE TWENTIETH CENTURY

The tall building, belonging primarily to the twentieth century, and almost restrictively to the United States, owes its existence to two major developments: the structural skeleton, and the elevator. We know that the development of Buffington's and of Jenny's work in Minneapolis and in Chicago antedated the use of steel frame construction in New York. Nevertheless we must not forget the facts that such men as Bogardus had worked in New York, that Peter Cooper was rolling sections in his New Jersey plant in the middle of the nineteenth century, and that the elevator was largely a New York development. It might, in fact, be worthwhile to set down here a few of the data concerning the development of the elevator, because they do not seem to be as generally known as they should be.

The hoist is of course a fairly old contrivance; Nero is said to have installed a hoist for vertical circulation in the Palatine Palace in Rome, and Louis XIV wanted to install one in Versailles for one of his daughters who was an invalid. However, the first hoist on guide rails is reputed to have been installed by a man named Waterman in New York City in 1850. The first passenger elevator (with one rope and a safety brake) was installed in the New York Crystal Palace Exhibition in 1852 by Elisha Otis—it was actually the first Otis elevator. It seems that it went through the roof of the building and allowed those brave enough to try it to get a startling view of New York from Fifth Avenue and 42nd Street. The "safety device" consisted of metal pins which engaged into notched guide rails when and if the cable broke.

The first commercial installation was made in the Haughwout Stores at Broadway and Broome Street in 1857; and the first multirope elevator was installed by Tufts in the Fifth Avenue Hotel in 1859. Power was supplied by a steam engine used to operate a belt-driven elevator machine. In 1872 the geared hydraulic elevator was developed. This consisted of a cylinder and piston, mounted near the elevator, which raised and lowered the cab with cables and pulleys. The cylinder and piston were actuated with water pressure created by a steam engine. This machine made possible speeds of 600 feet per minute and was an important factor in the development of the tall building. The first electric elevators were installed in 1889 in the Demarest Building, at 33rd Street and Fifth Avenue. The elevators used geared drum machines and could develop a speed of only 400 feet per minute. In 1898 high speed, high rise, direct plunger elevators were developed. They were smooth and speedy, but expensive. The plunger, and the cylinder which contained it, had to be sunk in the ground to a distance at least equal to the travel of the elevator. Despite this, some plunger elevators serviced buildings thirty stories high.

In 1902 the gearless traction elevator was developed. This elevator was of two types: electric and hydraulic. Although the hydraulic type was no longer made after 1910, some are still in operation. The gearless traction elevator, where the driving sheave and the armature shaft of the motor are together (direct-connected), is adaptable to all capacities and to all speeds and is the type in general use today. With the advent of the gearless machine, it became necessary to improve the methods of controlling it, as it was soon found that even skilled operators could not make accurate floor landings, with variable loads, with a speed in excess of 600 feet per minute. This gave rise to the development of the many automatic levelling and safety devices in use today. The first automatic levelling device was developed by the Otis Company, and used on the elevators in the minelaying ships of the United States Navy in 1917 during World War I, at about the same time they were used on the elevators at the Brooklyn Army Base. They became available for commercial use in the early 1920's, and were first installed about 1923 or 1924.

The development of the skeleton frame, coupled with the development of the elevator, fostered the development of the multistoried building; and the great increase

in land values, particularly in New York, encouraged landowners to build these tall buildings. As in every endeavor, experience brings change. We can still see New York examples which show quite clearly the evolution of the design of this peculiarly American problem. I say that we can "still see" this evolution, because many of the early attempts are still standing. But they are now outmoded, and most of them stand on expensive property, so that unquestionably they will disappear in the not too distant future. Easterners were, and perhaps still are, more conservative in their taste than Westerners. Although the new problem of the multistoried structure was approached with great imagination and courage by the Chicago architects, when the problem was presented in New York it was treated in a much more conservative manner.

I shall dwell only upon buildings using skeleton frames, and shall pass over the earlier buildings which used exterior bearing walls and interior cast iron columns.

In 1898 the Saint Paul Building was erected, designed by George B. Post. It is twenty-six stories high and was, at the time of its erection, the "tallest building in the world" (if we do not consider the Eiffel Tower, erected in 1889, as a building), henceforth depriving Chicago of the claim to this distinction.

The Saint Paul Building, which still stands today opposite St. Paul's Chapel on Broadway, uses the new skeleton frame construction, but does not show it in any way. The New York architects, more historically minded than their Chicago colleagues, were loath to give up the traditional details of architecture, so this new structure was designed in a conventional classic manner, with a string course at each story height, a modified classic cornice, and the details of a classic structure. Although it was acclaimed at the time as a fine design, it hardly strikes us as such today when seen through the perspective of half a century. The Saint Paul Building was one of several erected in the latter part of the nineteenth century. Many still stand today—mostly in the vicinity of City Hall and along Park Row. To the historian they are fascinating, as from one vantage point in City Hall Park one can literally see the architectural evolution of the tall building over a period of forty years or more. If and when they are demolished in the name of progress, history will be robbed of some very interesting monuments.

In 1903, D. H. Burnham, from Chicago, designed a new addition for Wanamaker's Department Store. It is a very interesting design, much more straightforward than previous solutions in New York, and is still a very acceptable building. Rising sheer from the sidewalk, it forms a solid mass: the ground floor, very simply treated for the store show windows; then the body of the building proper; and a "crown," or upper part, forming a terminal to the mass. The design accepts the pattern of the steel frame, and expresses it frankly, especially in the "body" of the building. Also the generous fenestration between the structural members is well felt and well expressed.

In 1907 Ernest Flagg designed the Singer Building, devising the lower part of the building as a block, but developing the upper portion as a free tower, having light on all four sides. Flagg also tried to get away from the classical forms popular at the time, and developed a straightforward design with ample fenestration.

Another solution of about the same date (1909) was presented by LeBrun's design for an addition to the Metropolitan Life Building. Here an Italian campanile was frankly used as a prototype; the great multistoried shaft expressing the pattern of the steel frame; and an elaborate pyramidal composition crowning the mass.

In 1912 Ernest R. Graham designed the Equitable Building at 120 Broadway, an enormous structure which, I believe, is still one of the largest office buildings in the city. The problem here was somewhat different from either Wanamaker's Department Store, or the Metropolitan Life Building, as the Equitable Building is an office building renting space to numerous tenants. Some means had to be found to provide as many outside offices as possible. The solution adopted was to develop a "U" plan with an open court on the street. Unfortunately the court is not wide enough to allow adequate light and ventilation to enter the offices, especially those on the lower floors.

The Woolworth Building, designed by Cass Gilbert in 1913, combined several of the features of the earlier buildings. The lower part of the structure has a "U" plan with the open court facing the river. The central portion of the building is then projected up into a tower. As architects we should overlook the eclectic use of detail which permitted the building to be advertised and popularized as "the Cathedral of Commerce." The Gothic ornament is an appliqué which should not conceal the creative elements in the general massing of the design. A satisfying rhythm is seen in the verticals, the column lines being stressed, the horizontal spandrel lines being omitted. This is perhaps less straightforward than the simple grillage by D. H. Burnham in the Wanamaker Store, but it is quite acceptable.

But there is an innovation of great importance: the introduction of "service floors" or "low-height" galleries. These are mezzanines which have no rentable space, but which contain the tanks and mechanical equipment needed to service the floors below. This idea will become common practice in later buildings, as our modern tall buildings are actually composed of several buildings, from fifteen to twenty stories in height, superimposed one upon another, each serviced by a mezzanine which

houses the necessary mechanical equipment. In later designs, these mezzanines, far from being camouflaged as they once were, are clearly expressed on the exterior.

By 1917 the tall building was no longer a "pioneering" problem for the architect. In essence it consisted in developing a plan which would allow as much rentable area as possible, with as good light as possible, and would also give an agreeable mass and silhouette. Harvey Wiley Corbett's Bush Building on West 42nd Street presents an almost completely glass front, and in the spirit of the day, stresses the vertical line. One interesting feature of this building is the desire to make the party wall somewhat sightly, as the building stands free and can be seen from Fifth Avenue. This was a fortunate thought, as nothing has been built in thirty-five years to mask this view.

The numerous tall buildings erected in the city between 1900 and 1912 proved quite conclusively that it was most inadvisable to allow sheer walls several hundred feet in height to rise directly from the street, transforming New York into a maze of chasms where people were forced to work in honeycomb cubicles with neither adequate light nor air. After several years of study by a distinguished group of professionals, a zoning regulation was adopted by the City in 1916. It is interesting to compare it with the Roman zoning code issued under Nero after the great fire of Rome. Many points in both codes are strikingly similar, but space does not allow us to consider them at present. The Zoning Resolution of 1916 is still in force today, although a new one has been prepared by the firm of Harrison, Ballard and Allen and is at present being considered for adoption.

In compliance with the Zoning Resolution of 1916, the building is required to conform to a calculated envelope or mass. The maximum allowable height and the minimum allowable yard size also influence the envelope or mass of the building. In other words: (a) the height of the building on the street is limited. If the building goes higher than the allowed maximum it must set back; (b) the sizes of rear yards and side yards are controlled by minimum dimensions at ground level, and are increased by set-backs as the building rises; (c) a tower is permissible. This tower may be of any height, but it cannot occupy an area greater than one quarter of the area of the lot.

This method of control forces upon the structure an actual physical shape which is not necessarily the most economical, the most efficient or the most beautiful. Also by using set-backs and a tower, the bulk of a building on a large lot is theoretically unlimited. Such a system gives no accurate control of population density, and therefore presents many disadvantages. It was, however, according to this zoning regulation that the many tall buildings of the 1920's were erected, and it was this regulation which largely dictated the appearance of the "City of Towers" that we know today. The Shelton Hotel, designed in 1924 by Arthur Loomis Harmon, is one of the early, and successful, interpretations of the zoning regulation. Although still reminiscent of historical precedent in its details, the building is an honest interpretation of the regulation, and presents the silhouette we are now so accustomed to see. The New York Psychiatric Hospital erected in 1929, with a somewhat more complicated plan and a larger site, is another example of the interpretation of this regulation. Number One Wall Street, by Voorhees Gmelin and Walker, designed in 1930, is still another example.

All of these buildings inevitably follow the same basic dictates: they rise from the building line as high as the regulation permits for the area in which the building is located; they then set-back, and terminate in a tower whose area is not more than one quarter of the area of the building lot. The arrangement of the set-backs, and the position of the tower are partly dictated by the zoning regulation, and partly by the ingenuity and ability of the designer. As stated previously, the height of the tower is theoretically infinite. However, there is an economic limit which does not depend primarily upon the structure, but rather upon the elevators and the rentable area per floor.

Let us take as an example the Empire State Building, designed by Shreve, Lamb and Harmon in 1929. In order to service the building adequately, sixty-seven elevators are necessary. These elevator shafts require an inordinately large floor area, especially on the lower floors, and although some of the elevator banks are eliminated as the building rises (each bank servicing *one* of the vertical "layers" of the building—about 15 or 20 stories in height) the loss of otherwise rentable space occupied by elevators, stairs and services is so great that the financial return from these floors is inadequate. There is then an economic limit to the tall building.

It was further realized after 1930 that a larger property which would permit the erection of a group of buildings with some common services would be a better solution to the complicated economic problem of the tall building. This was most successfully realized in the design of Rockefeller Center.

The New York Building Code, adopted in 1916, has remained in force until the present time with only minor changes; however, in July, 1937 an amendment was made to it affecting business buildings over forty feet in height. Prior to 1937 such buildings were required to have masonry spandrels. The code was then revised to permit spandrels of any other form of construction, provided that the materials used met the required fire resistive rating of two hours. This amendment made

possible the use of materials other than masonry—lighter in weight, different in color and texture. This amendment will greatly affect the general appearance of our tall buildings, as shown in the Lever Building, by Skidmore, Owings and Merrill, or by the U. N. Building.

As I have said, there is a new zoning resolution now drawn up and under discussion for adoption. The new resolution attempts to correct one of the major shortcomings of the zoning resolution of 1916. It puts a limit on the number of people living or working in a given district by controlling the total floor area of buildings. The floor area ratio is a figure which specifies the total allowable floor area in any given building as so many times the area of the lot on which the building stands. In commercial districts the floor area ratio varies from 1 to 15. An example will perhaps clarify this statement: a floor area ratio of 5, for instance, means that the total floor area of the building may not be more than five times the area of the lot. If a building occupies only one-half of the lot, it may then be ten stories high; if it occupies only one-quarter of the lot, it may be twenty stories high. Furthermore, the height of a building is limited by an angle of light obstruction, which is a function of the width of the street. However, to give more freedom of design, and to allow for more efficient building shapes, this angle of light obstruction may be interpreted according to specific regulations. The practical objective is to obtain future buildings which will be lower than the great towers with which we are now familiar, and which will be surrounded by more open space.

The aspect of the city will change again. Although the Lever Building, still under construction, complies with the zoning regulation now in force, it also presages the proposed regulation by its height and by its land coverage, and therefore, in a way, it gives a "preview" of the buildings that will characterize our city.

Fifty years in the life of a nation is in reality an extremely short period; but architecturally speaking the past fifty years in the United States have been not only exciting, but momentous. During this period we have learned to use structural and mechanical means developed here, for us, by our immediate forebears during the preceding fifty years; we have developed a type of structure peculiarly our own, based upon our own background, meeting our own specific needs. With good American vigor, we have perhaps pushed our experiments too far; but we are now attempting to use our experience, eliminate exaggeration, and achieve an equilibrium which is both practically and esthetically satisfying. We can therefore foresee a future city composed of buildings that will blend into a more humanized, more rational and consequently more beautiful urban pattern.

COLUMBIA UNIVERSITY

AMERICAN NOTES

CHARLES E. PETERSON, *Editor*
Old Custom House, 420 Chestnut Street, Philadelphia 6.

THE BEGINNINGS OF MANHATTAN

We consider it nothing less than scandalous that there has never been published a book-length architectural history of New York City. Physically considered, the city is one of man's greatest achievements in the field of building construction. Very few scholars seem to be working on any part of the subject, especially the first two hundred years. SAH was fortunate enough to have a presentation by R. W. G. Vail, Director of the New York Historical Society, at its meeting on January 25, 1952 covering highlights of the seventeenth century. President Van Derpool of our New York chapter fortunately had it taken down with a wire recorder by the Oral History Research Office of Columbia University. We wish we had the space to print it all, together with the excellent illustrations shown on slides. Related writings are Esther Singleton, *Dutch New York*, New York, 1909 and Loring McMillen, "Staten Island Architecture, Part I," *The Staten Island Historian*, Vol. IV, No. 2 (April-June, 1941).—Ed.

Excerpts from a talk by R. W. G. Vail before the SAH, New York, January 25, 1952

Perhaps the first architect in New York—he was an engineer really—was Kryn Fredericks. He came over for the Company with strict instructions as to how to build all the buildings that were to be put up. The old members of the Company sat in easy chairs in Amsterdam and planned just how it was to be done, although it wasn't always followed out. The plans were interesting: on four lots, each twenty-five feet wide and fifty feet deep, there should be built a school, a double-width for a church and a single-width for a hospital; the first floor to be fifteen feet high, the second nine feet with a loft above; but in the case of the church, no floor, so that the total height should be twenty-four feet. Then as the population grew, the school and hospital were to be thrown together with the church to enlarge it, leaving it a width of a hundred feet. Ordinary houses adjoining one another should be twenty-five feet square. If there should be no thatch or straw available for roofing, wooden shingles were to be used. The second story of each house was to be reserved, at first, for the use of the Company as a warehouse for the storage of supplies, furs and grain, the lofts to be available to the householders.

Of course they got over here and didn't start building houses as pretentious as that right away. The first thing that Wassenaer reports in 1626—at that time there were about 200 people—was: "A fort has been staked out by Master Kryn Fredericks, an engineer. . . . The counting house [general store] there is kept in a stone building thatched with reed." There the director and the chief agent of the Company resided. Wassenaer continued, "There are thirty ordinary houses. François Molemaecker [the millwright] is busy building a horse mill over which shall be constructed a spacious room sufficient to accommodate a large congregation," and that was the first church. They had originally planned a five-bastioned fort large enough to surround the whole settlement; that, of course, didn't come off. However, the horse mill was built, and was where they held the first church services. They were going to add a belfry to house some captured bells that had been brought up from Puerto Rico, but apparently that was never built either. The Company built a wind sawmill on Governor's Island, a wind gristmill right near the fort; and later on there was another gristmill farther up Broadway for the ordinary settlers.

By 1628 Peter Minuit was in charge and there were 270 people at the fort. Other houses were built first of bark or perhaps of sod. They'd dig several feet into the ground and line the space with planks and bark, then roof it over with beams covered with bark or sod. These temporary houses they planned to last for three or four years.

They always talked a lot about the fort which never was very efficient. It was always falling down, and the pigs rooting it up and making trouble. Then they'd start and laboriously try to build it over again.

After a few years they started building small frame houses, one story with two rooms and an attic. They were thatched with straw, had a six foot high fireplace of stone with a Dutch oven and plank chimneys plastered inside with mortar. That was the condition for about thirty years. They had lots of stone and lime, for the Indians left big heaps of oyster shells which they could burn to make lime. There was no lack of raw materials, but they were shy of experienced workmen. When there was an important building to be built, the contract generally showed that the builder, if he was either a mason or a carpenter, was an Englishman. The first Dutchmen who came over were in the fur trade—they weren't mechanics.

One of the first things the Company did was to build five stone houses. They lasted a long time—on into the English regime. They were probably two or three stories high and were workshops for the company carpenters, blacksmiths, cooper, armorer, and perhaps tailor, shoemaker, and so forth.

Reverend Jonas Michaëlius, 1628, said, "They are making a windmill to saw lumber and we also had a grist mill. They bake brick here, but it is very poor. . . . We are busy now in building a fort of good quarry stone." That was mostly imagination—except for the foundations of quarry stone. A completely stone fort

didn't materialize till later. He said further, "They are beginning to build new houses in place of the hovels and holes in which heretofore they huddled rather than dwelt." That was in 1628.

But in 1629, in their Charter of Freedoms, they were told by the Company that it reserved for itself the island of Manhattan; and so they had to spread out into Long Island and New Jersey for their farms.

From the very first there was trouble with fires because of the thatched roofs. David P. deVries tells of a man's house burning down in 1636. The owner went out to speed a parting guest and fired a gun in the air; it set fire to the thatch of the house and burned it down.

In 1638, upon Governor Willem Kieft's arrival, the fort was again in a ruinous condition, and the Governor's house in it, as well as the five stone houses, wooden church and smith's house. In 1638 Hendrick and Isaac De Foreest submitted contracts for the building of a combined house and barn. It was according to the usual procedure—they had the house in front and the barn immediately attached to it in back. This was forty-two by eighteen feet wide and had two doors. The eighteen-foot center section was the threshing floor and there were extensions on either side for the stables—that's back of the house proper. It was thatched with nine hundred bundles of reeds, had a brick chimney and was clapboarded.

Then, in 1641 Isaac De Foreest built another house, hiring two English carpenters to do the work. This was thirty by eighteen feet. It had two transom windows and two round windows. The round window was a stationary sash with two swinging sashes below. The transom windows were crossed casing windows that swung out. DeForeest's house had two transom windows, two round windows, four girders with brackets, two free girders, a partition and passageway, and the entire house was to be built tight. Inside was a pantry and three doors. And then there was a tobacco house, sixty feet long, and a separate kitchen twenty by sixteen, covered with clapboards, and with an English chimney. The house had to have a tight roof, and the whole was to cost three hundred guilders.

In 1641 also two taverns were built—one opened by Philip Geraerdy at the Sign of the Wooden Horse near the fort (corner of Whitehall and Stone Streets, present site of the Produce Exchange). In 1642 the Company's City Tavern was opened and at first was called the Stadt Herbergh. It was rented out for a while, and in 1653 became the first town hall, or Stadt Huys, and was sold in 1699 and torn down. It was built of stone, forty-two feet front and thirty-two feet deep on a lot a hundred feet wide. It had two stories, a basement and loft under a steep roof and a detached kitchen, brew house and well behind it.

In 1642 DeVries described the building of the church in the fort. He tells how he asked Kieft why they didn't have a decent church. They then had only a little ramshackle one that was no credit to the town. He said, "In English settlements the first thing they do is build a church, and you don't have any decent church here. You're a good churchman, why don't you build a church?"

So Kieft went down to the local tavern where most of the burghers were having a quiet drink and got them all excited and pretty well drunk. Then he said, "We ought to have a church. How much will you all subscribe?" He agreed to give so much. And before they'd sobered up, he had enough subscribed to build a church in the fort. He put a cornerstone in it giving himself credit for building it.

DeVries says, "The walls of the church were speedily begun to be laid up with quarry stone, and to be covered by the English carpenters with overlapping shingles cleft from oak, which, by exposure to the wind and rain, turn blue and look as if they were slate." The church had double gables at first and a small belfry on one of them. It was seventy-two by fifty-two feet and sixteen feet high. Two Englishmen named Ogden from Stamford built it. They had to bring their own stone to the landing, and the church people moved the stone up to the site of the church, and they provided the lime. The church cost 2500 guilders in beaver, cash and merchandise. That, at least, was the original contract price, but it finally cost 5,000 guilders, which runs true to form, judging by later architectural contracts.

Governor Kieft in 1642 contracted with a builder for a combined house and barn. It was a hundred by fifty feet, extending to a width of twenty feet within the posts, not counting the passages on either side of the barn for the stock. One of the passages was nine feet wide and the other ten. One front room of the main part of the house was fifty by twenty feet with one partition and a double chimney of brick. The building cost 600 guilders and the builder's board.

In 1642 the first schoolmaster, Adem Roelantsen, had a house built. It was thirty by eighteen feet; the first story eight feet high, the crossbeams strengthened with brackets—it had clapboards and a reed roof. The ceiling was of clapboards. There were three transom windows and two outer doors. It had a portal—in other words, entryway—a pantry, one built-in bedstead, and an enclosed staircase to the garret. The chimney was of wood as was the mantelpiece. The passageways were three feet wide and there was a partition. The cost was 350 guilders.

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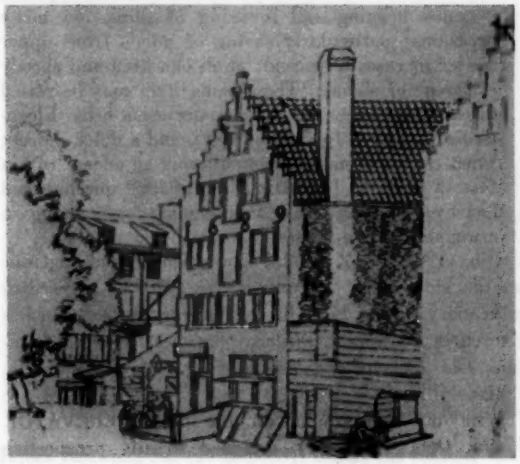
Articles by E. James Gambaro, Brooklyn architect, appear in the *Journal of the American Institute of Architects* for March and April, 1952. "Little Old New

York" (Vol. XVII, 100-108) is a sketch of its history with reference to architectural landmarks. "Early Days of the Institute" (161-167) describes the first Annual Convention held in New York City in 1867. Times were hard but there was optimism for the future and plans for a national Polytechnic School were discussed at length with Richard Upjohn presiding. Earlier in the year Richard Morris Hunt had been elected president of the New York Chapter.

DATES IN IRON



New York Houses, sketched by du Simitiere in the 1760's, No. 9.

Dr. Pierre Eugene du Simitiere (c.1736-1784, see *Dict. Am. Biog.*) nearly two centuries ago was industriously compiling data for a work on the history and topography of the North American and West Indies colonies. The work was never published, but a fraction of the collection is preserved by the Library Company of Philadelphia. We are pleased to publish, apparently for the first time, one of his New York sketches in ink and pencil and some notes on the subject.

City of New York may 1769

the oldest date I have been able to discover mark'd by large Irons in the front of the houses in this City is 1678 it is upon a house Standing on the East Side of the broad way & betwixt Stone Street & market field Street, from that date one can almost find Some of Every year to 1701 or 2 in Some part or other of the City, there is certainly Still remaining much older buildings than the above date, but without any & therefore not easily discover'd it seems the fashion dropped after the two or three year of this century, for I never Saw one of a more modern date, except a Sugar house built upon *Cowfoot Hill* in my time in 1763 where the date is in the Same manner (*Du Simitiere Papers, Yi 2/1412/Q*, p. 8.

ARCHITECTURAL LIONS OF NEW YORK, 1767

The recently compiled list of important New York buildings announced at the annual dinner of the Municipal Art Society, April 16, brought to mind the list made by du Simitiere. We haven't been able to find any previous publication of this list, either.

Catalogue des edifices publics civils & religieux de la ville de la nouvelle york en l'annee 1767

Trinity Church in the broad way facing wall street built in 1696 & inlargered in 1737

St. George Chapel in chapel Street in 1752 June 1752 first preached in

St. Paul Chapel in the broad way facing the entrance into the commons begun to be built in 1764 first preached in October 30, 1766

Presbiterian meeting house the upper end of wall street near the broad way in 1748

The new do Building the upper end of chapel Street in the commons built in 1767

old dutch church 1693 in Garden Street in the windows are painted the coat of arms of their ancient aldermen

new ditto a new ditto abuilding almost apposite to the moravian meeting a corner of the street - - - in William Street call'd the North church opend in the Spring 1769

old Lutheran church in the broad way near trinity church

new ditto 1767 in one of the new Streets going down from the new gaol to the Shipyards

german Calvinist church in nassau Street in 1765

french ditto in french church Street built in 1704 rep [?] 1741

anabaptist meeting house in.....Street

moravian ditto in moravian Street

Jews Synagogue in princes Street

the city Hall on the top of wall Street facing Broad Street built in ..... repair'd in 1763-64

the gaol or new city Hall in the commons near the great Road to the Bouwery built in .....

the work house next to the above built in .....

the College on the Side of the north River near the new Road to greenwich built in 1756.

[See New York Gazette No. 711 for August 30, 1756.]

the free school on the Side of trinity church built in.....

the exchange at the bottom of Wall [?] Street upon the warf built in .....

the Barracks behind the new gaol & the free school built in .....

a meeting house of Seceders in little Queen Street

a Tabernacle for one Webb a half pay officer & Barrack master in NY in Golden hill

a Play house built last Year in John Street near the Broad way

Publick markets

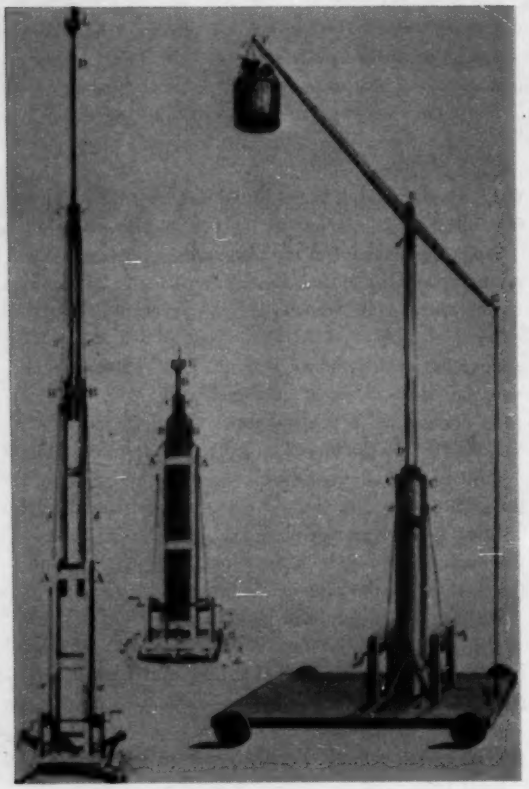
Coentjes market
old Slip do
Fly do
New do
Oswego do

The Fort called *fort George* in which there is a governors house barracks for Soldiers &c—a battery round the fort underneath on the Water Side—a barrack in the battery near the entrance from the Side of White hall —the Secretary office under the fort wall going down from the broad way towards White hall

Public Squares

hanover Square
the Bowling-green
the commons or fields, before the new goal, workhouse, &c
St. George's Square the upper end of Queen Street

EARLY ELEVATOR



Elevator with passengers, 1791.

The elevator designed by the Reverend Nicholas Collin of Philadelphia rates some kind of priority among early American examples. His paper and a model were presented before the American Philosophical Society on December 2, 1791 and honored by award of the Magellanean gold medal in December, 1795. The copperplate reproduced herewith was published in Volume IV of the Society's *Transactions* (1799) with an elaborate description of its design and operation (pp. 519-525).

The essay, titled "A Speedy Elevator," summarizes its best points as follows:

> This machine combines these advantages: ready approach to heights otherwise not accessible without great trouble: speedy ascent and descent: convenient folding for keeping under cover, and for easy conveyance. It can be applied to several useful purposes: —Quick hoisting and lowering of things on many occasions; particularly saving of goods from upper stories in cases of incend: High elevation and speedy exchange of signals: These being light may be raised three hundred feet, and above interjacent hills: Elevation of a person for taking views, and a quick descent when required; as on reconnoitering an enemy within shot: a machine for lifting him at least one hundred feet by eight men can be light enough for carrying on a waggon by two horses.

Collin (1746-1831), an amateur scientist and inventor on the side, came to America in 1770 as a Swedish missionary. After 1786 he was rector of Old Swede's Church in Southwark, Philadelphia. See Amandus Johnson, *The Journal and Biography of Nicholas Collin*, Philadelphia, 1936.

With our paragraphs on the SOFA ELEVATOR *JSAH*, Oct., 1951, 31) designed to lift prospective passengers from the sidewalks of New York to an elevated railroad, we published a lithographic view. Inadvertently we omitted the date of publication, which was *1848*, twenty years before the first elevated was actually built.

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A slightly earlier example was noticed by Frank J. Roos, Jr., in *Writings on Early American Architecture* (Columbus, 1943, 16). This was a steam-operated elevator with a six-passenger cage in 1844 raising visitors to the top of the Bunker Hill Monument.

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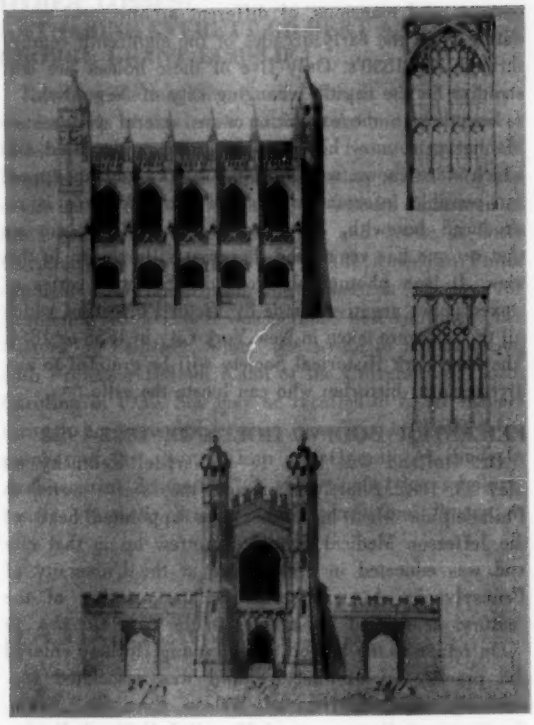
Loring McMillen, civil engineer and Director of the Staten Island Historical Society, has a very old elevator still in his residence, but documentation establishing its date (which may be as far back as the 1850's) has not yet been located.

DESIGN FOR COLUMBIA COLLEGE, 1813

The interesting exhibit arranged at Avery Library for the SAH meeting in January included a little Gothic Revival gem which we had not seen before. We asked Mr. Placzek of the staff to give us a memorandum on it which we are pleased to include here.—Ed.



James Renwick, Sr. (1792-1863), unlike his famous son, the designer of Saint Patrick's Cathedral, was not a professional architect, but an engineer. The three drawings in the possession of Avery Library are his only known architectural venture—a highly original youthful attempt, interesting in more than one respect. They were a preliminary project for a complete rebuilding of Columbia College, which was then beginning to suffer from the perennial malaise of insufficient quarters. The first drawing is a plan of the entire lay-out, the second shows front and side elevations of the central building, the third shows front and side elevations of the wing. The central building was to be the library and the right-hand building was to contain three studies, two lecture rooms and three kitchens, with stairs in the middle: the studies and kitchens were probably intended for the Faculty. The designations in the left-hand building are blacked out and not clearly legible, but they seem to read "Dwelling house"—probably quarters for the students.

The most interesting point about these drawings is the introduction of the Gothic Revival style at a remarkably early date. In 1813 there were only isolated instances of Neo-Gothic buildings to be found in America. Latrobe's Medieval scheme for Baltimore Cathedral (1805) had been rejected in favor of the Classic design, and it took another fifteen years to develop the new style. Why Renwick chose the Gothic, at a time when—especially in school and college architecture—the Georgian was *de rigueur*, is an intriguing question. He undoubtedly showed a certain boldness, because it must be remembered that he was then not harking back, but anticipating a powerful movement which was just beginning. One reason may have been the Anglican connection of Columbia College. Joseph Hudnut has pointed out that the general features of the library building were taken from King's College Chapel at Cambridge. Columbia College itself was originally called King's College.

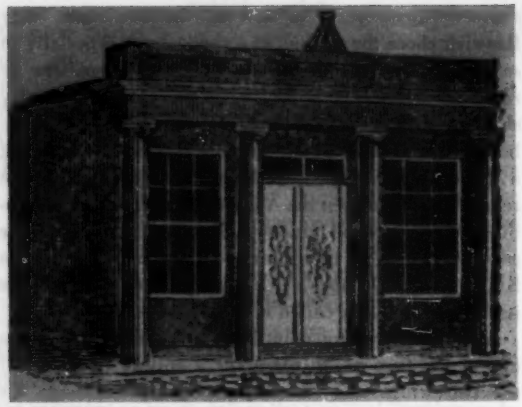
Another interesting point is that the design represents one of the first group plans for a college in America: the two wings and the central library buildings are members of a whole rather than units in themselves. Complete symmetry is achieved; a screen is planned between the library and the two wings, not only to close the middle court in a *cour d'honneur* fashion, but also to interrelate the three buildings. Once more Renwick deviates from the accepted formulas which excluded from American campuses the quadrangles of the Medieval colleges at Oxford and Cambridge, and treated dormitory building, classroom building and office building as separate entities. Here again the Anglican connection must be considered, since it has been mentioned that the separatism of the unconnected type of building stemmed from the Congregational origin of college architecture in America. The only other group plan of the time was, typically enough, made by a Frenchman: it is Joseph Jacques Ramée's famous design for the grounds and buildings of Union College in Schenectady (1812). Renwick probably had not seen it; it was done almost simultaneously with his own, and was a French Classic design with a *Panthéon* in the center, not an English Gothic one with a chapel-like hall.

Renwick's plan provided for the whole of the old Columbia site between Barclay and Murray Streets. Space for symmetrical orderly growth was left on both sides of the library. The scheme remained unexecuted and Columbia kept its original building until 1857.

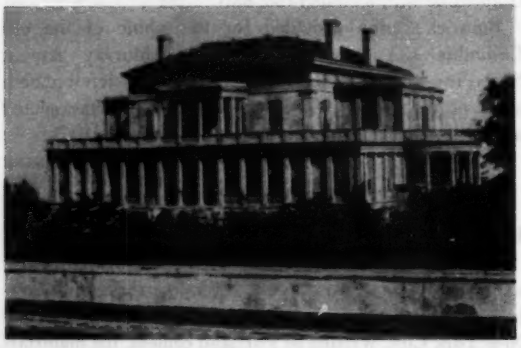
ADOLF PLACZEK, AVERY LIBRARY

POURED CONCRETE BUILDING, 1835

The *Mechanics' Magazine and Register of Inventions and Improvements* for August, 1835 describes an interesting little structure of poured concrete just erected in New York City. Writing of Portland cement, the materials for which were discovered in this country during the construction of the Erie Canal, the writer of the article recognized Obadiah Parker's product as a good thing and promised that he would "often refer to it again as its uses shall become more developed."



According to Robert W. Lesley, *History of the Portland Cement in the United States* (International Trade Press, Chicago, 1924, 13, 14), natural cement rock was first discovered by one Canvas White near Fayetteville, Onondoga County, in the year 1818. That we should next hear of it in upstate New York is, therefore, not surprising. What were the direct results of Parker's invention we have not found, but poured concrete buildings by Joseph Goodrich appear in Wisconsin in 1844 (Walter L. Creese, "Fowler and the Domestic Octagon," *Art Bulletin*, Vol. XXVIII, No. 2, June, 1946, 92). The Ward house at Port Chester, N. Y., a pretentious monolithic structure, was built about 1871-6 and a monolithic retaining wall at Fort Snelling, Minn. in 1882 (*American Architect and Building News*, August 17, 1877, April 7, 1883). We are preparing an essay on the important public buildings built of concrete blocks in Honolulu in the 1870's; this may be expected in a Western collection for "American Notes," October, 1952.



STILL UNIDENTIFIED

The special exhibition arranged by The New-York Historical Society for the SAH conference comprised pictures of about one hundred Country Houses on Manhattan Island built before 1860. There were shown cottages and mansions, of different architectural types, dating from the early decades of the eighteenth century through the 1850's. Only five of these houses are still standing in the rapidly changing City of New York.

Included in the exhibition were several pictures of Manhattan country houses which were unidentified and which were shown with question marks and an appeal for possible information. One of the unknowns is reproduced herewith. Librarian Dorothy Barck advises that no one has yet named the great villa shown in this view. It is a photograph from the Society's series of waxed paper negatives made by Victor Prevost, of which all the rest were taken in New York City in 1853 or 1854. The New-York Historical Society will be grateful to any architectural historian who can locate the villa.

LEICESTER BODINE HOLLAND, 1882-1952

Dr. Holland was born in Louisville, Kentucky on May 23, 1882. Shortly afterwards the family moved to Philadelphia when his father was appointed head of the Jefferson Medical School. He grew up in that city and was educated in architecture at the University of Pennsylvania. As was stylish at the opening of the century, he studied for a time on the *Rive Gauche*.

On return to the United States, young Holland entered the practice of architecture and was associated successively with the firm of Wilson Eyre, Jr., Cram, Goodhue and Ferguson, and Howell & Holland. During this period he served with the American Institute of Architects' Committee on Preservation of Historic Monuments at Independence Square and became interested in archaeology. He explored Romanesque, Gothic, and, eventually, classical Greek buildings—finding his particular love in the Erechtheum of the Acropolis. His doctorate was given by the University of Pennsylvania, where he also taught architectural design and history. He taught at the American School of Classical Studies, Athens, Vassar College and, at the time of his death, was head of the Miami University Department of Architecture at Oxford, Ohio. Membership in the American Philosophical Society and Fellowship in the American Institute of Architects were part of his honors.

From 1929-1943, Dr. Holland was Chief of the Fine Arts Division of the Library of Congress, and occupied the Carnegie-endowed chair of Fine Arts. During that time were originated the series of projects by which the eminent architectural photographer Frances Benjamin Johnston built up under Carnegie grants a remarkable collection of thousands of negatives of early buildings from Maryland to Louisiana. Along the same lines he also originated the "Pictorial Archives of Early American Architecture," a collection of negatives built up by gifts of individuals and now containing some ten thousand negatives.

OTHER LOSSES: KATHARINE EVERETT GILBERT AND GEORGE GRANT ELMSLIE

Reaching the magazine shortly after it started to press were notices of the loss to architecture and architectural history of two outstanding figures. From former Vice-President Louise Hall came a clipping announcing the death on April 28 of Katharine E. Gilbert, Chairman of the Department of Aesthetics, Art and Music at Duke University. A former president of the American Philosophical Association and the American Society for Aesthetics, Mrs. Gilbert was perhaps best known for her *History of Esthetics*, which she wrote in collaboration with Professor Helmut Kuhn of the University of North Carolina in 1939. She may be recalled to *JSAH* readers through her penetrating essay contained in the October number of last year, "Clean and Organic: A Study in Architectural Semantics." A collection of her scholarly essays, *Aesthetic Studies—Architecture and Poetry*, is being published by the Duke University Press. Mrs. Gilbert had a keen and generous intellect and the sense of particular loss to architectural history is increased by the realization that she came to our special discipline so late and had to leave it too soon.

Through member Wayne Andrews and the May issue of the *Bulletin* of the Chicago Chapter of the A.I.A. we also learned of the death on April 23 of George G. Elmslie, former partner of Louis Sullivan. Mr. Elmslie was born in Aberdeenshire, Scotland in 1871 and came to the United States in 1885. In 1890 he joined Adler and Sullivan and was associated with that firm and later with Sullivan in planning and designing until 1910. In the latter year he formed a partnership with W. G. Purcell and George Feick, Jr. In 1912 he and Purcell were in partnership, and since 1920 he had practiced alone in Chicago. His loyalty to Sullivan during the latter's difficult years is often mentioned. He was likewise important as one of the key figures in the "later" Chicago School, a group which badly needs restudying.

SAH NEWS

OUR SUMMER TOUR OF EASTERN LONG ISLAND

Member Daniel M. C. Hopping has written about the projected SAH summer tour of Eastern Long Island. The week end of August 16-17 seems most suitable at present and the meeting place will be in the neighborhood of the Hamptons. Among the places to be visited will be East Hampton, Sag Harbor and Cutchogue. Reply cards will be mailed to all members so that it can be determined how many wish to attend. In the meantime, Mr. Hopping's address is 120 Midland Ave., Bronxville, New York. This tour has been planned as a sequel to last year's successful gathering on Nantucket and Martha's Vineyard.

INTERAMERICAN CONGRESS OF MUNICIPAL HISTORY

The Fifth Interamerican Congress of Municipal History opened its sessions on April 24 in Ciudad Trujillo, capital of the Dominican Republic. Six topics were discussed: Art and Organizations of the Primitive Communities of America, West Indies' Aboriginal Cultures; Local Institutions from the Conquest until the End of the Colonial Period; Architecture and City Planning of the Colonial Period; Organization of Municipalities in Post-Colonial America; City Planning and Architecture; and Intermunicipality.

MEMBERS' ADVENTURES

A copy of a letter written in Luxor, Egypt and dated January 31st from Margaret Bouton to her colleagues in the National Gallery has been passed on to us. During her winter vacation from teaching in Istanbul she traveled to Egypt and arrived just in time to witness and narrowly escape the civil disturbances in Cairo. She stayed in Shepheard's Hotel four days before it was burned, walked across the square where the biggest fire was set half an hour later, and happened to be in the American Embassy when the rioting with explosions and smoke began. However, she seems to have enjoyed at least the appearance of Egypt and its people and to have observed a number of those little things about the art and architecture which the textbooks never want to tell one. Her letter ends: "The Pyramids left me cold although they are a great pile of stone. The Temple of Chephren is very little—but I loved Sakkara. There are several mastabas in good shape with painted reliefs and the remains of the Temple of Zoser are very delicate—so different from the things of the New Empire here at Luxor. They are all tremendous, Karnak, Luxor, Medinet Habu—Luxor by far the best I think. Der-el Bahri is pretty messy close to, but I look at it from my hotel window across the river—and it's wonderful. The insides of many of the kings' tombs in the Valley of the Kings

are more exciting than I would have supposed. A lot of paint remains and it's blue and gold."

A clipping from the Baltimore *Sun* of February 16 informs us that Mr. John H. Scarff, District Officer for HABS in Maryland, was on an expedition into Yemen to explore the traditional capital of the Queen of Sheba when he was captured by tribal soldiers of King Ahmed of Yemen. He was able ultimately to make his escape in a truck to Beihan, a border town of the British protectorate of Aden. Left behind, according to the *Sun*, were "more than $250,000 in equipment plus priceless archaeological treasures."

NOTE FROM ROME—MARCH, 1952

There is a great deal of postwar building in Rome in the contemporary idiom, mostly apartment houses in the Parioli district. The easiest way to know what Italian architects are doing, however, would be to see the exhibition of Modern Italian architecture shown during April at the Royal Institute of British Architects in London. A handbook for that is being prepared.

In 1950, for the Fifth General Meeting of UNESCO, the Italian Ministry of Public Instruction, of which the Direzione Generale delle Antichità e Belle Arti is a part, printed a volume, *La Ricostruzione del Patrimonio Artistico Italiano*, which is of special value to architectural historians for it illustrates the rebuilding which has been done on the historic buildings damaged during the war and the type of work that is being done at the Instituto Centrale del Restauro, such as the restoration of the Mantegna frescoes in the Chiesa degli Eremitani at Padua. The repair of the buildings is of two types—reconstruction, as at the Mercanzia at Bologna, and restoration, as at the Basilica of San Lorenzo in Rome which has been rebuilt to appear in its original state. In Italy there is no difficulty in finding workmen skilled in the former building techniques and the universities offer the students of architecture special courses in reconstruction and restoration.

The preservation of historic buildings in Italy, as in most of Europe, is a government function under the Minister of Public Instruction and is carried out by the Superintendents of Antiquities and Fine Arts of each district, who take government examinations to obtain their positions. Two laws govern current procedure; one, Law No. 1089 of June 1, 1939 pertains to individual buildings over fifty years old, the other, Law No. 1497 of June 29, 1939 to natural sites. To preserve a building a special bill has to be introduced by the Minister of Public Instruction. (Information obtained from Dott. Triches, Direzione Generale delle Antichità e Belle Arti.) Whether there is state or individual control of preservation, public sentiment, as organized by the Georgian Society in London, is the most influential factor especially in preserving an area of a city. In Rome the Piazza San Ignazio is one of the few places which has preserved its homogeneous character.

Owing, perhaps partly, to the number of government positions which require a knowledge of history of art, there are many students at the Instituto Nazionale d'Archeologia e Storia dell'Arte, founded in 1922, and its excellent library on the Piazza Venezia is always crowded. Italian architecture of the 18th, 19th and 20th centuries offers a good field for architectural historians as it has not been extensively studied and there is much material available. Besides the buildings themselves, the Biblioteca Nazionale, the library of the Accademia di S. Luca, the British School in Rome, with its magnificent collection of early guides to Rome, the library of the Keats-Shelley Memorial for early 19th-century Rome and the Calcografia Nazionale, which has one of the largest print collections in the world, all offer the student a wealth of material.

Agnes Addison Gilchrist

18TH-CENTURY THEATRE RECONSTRUCTED AT SARASOTA

A theatre of 1798 from Asolo, Italy, a hilltown north of Venice, has been installed in the John and Mable Ringling Museum at Sarasota, Florida by Director A. Everett Austin. It was built in honor of the beautiful 15th-century Venetian, Caterina Cornaro, who held title to the town and castle of Asolo after her removal as Queen of Cyprus by the Venetian Republic in 1489. Above the entrance is a portrait of the exiled Queen. Facing toward her portrait, on the same level, is a series

of painted profiles of great Italian dramatic writers. Music is the theme of the decorations in the proscenium arch. Masks of comedy and tragedy form panels in the stage boxes. Above the portrait of the Queen is a painted group of dancing putti. The stage was used in late February for the presentation of two operas, Mozart's "Bastien et Bastienne" and Pergolesi's "La Serva Padrona."

INQUIRIES

New York SAH Secretary Alan Burnham is still looking for that great rarity, volume I, number 1 of the *Journal*, and would like to find someone willing to part with it. "Name your price," he says. His address is Fairfield Ave., Greenwich, Conn.

Mr. Arthur J. Dobb, 14 Fairfield Ave., Droylesden, Nr. Manchester, Lancashire, England, is endeavoring to write an RIBA thesis on Moravian architecture of the eighteenth and nineteenth centuries in Europe, England and the United States. He would be grateful for any information, photographs or references pertaining thereto.

Mr. Richard R. Borneman, Archivist, The Peale Museum, 225 North Holliday St., Baltimore 2, Maryland, sends this announcement and request, "The Peale Museum of Baltimore is planning a comprehensive exhibit and similar catalogue of the work of Maximilian Godefroy both here in America and Europe. The exhibit will take place in the fall of 1952 and we would appreciate any information that the readers of the *Journal* can give us."

ITALIANATE MODE— THE WYMAN VILLA, BALTIMORE

The Wyman Villa on the campus of Johns Hopkins University has been recently threatened with demolition. Of the letters written protesting this destruction, copies of two reached the magazine, one from our President, Henry-Russell Hitchcock, and the other from member Robert C. Smith of the University of Pennsylvania. Because these letters seemed unusually complete in their presentation and contained an extraordinary amount of valuable information about the Italian Villa mode in general, we asked permission to reprint considerable sections of them.

From Henry-Russell Hitchcock to John R. Sherwood, March 15, 1952 (also printed in the *Sun*, Baltimore, Wednesday, April 9, 1952, p. 18)

. . . The Wyman house, evidently designed by Upjohn while he was rebuilding St. Paul's, is one of the most delightful examples of the towered Italian Villa mode that remains. More delicate in detail and more intricately articulated than most of Upjohn's villas, it rivals those by Davis and by Notman, who were the leaders in this mode. Upjohn is, of course, better known for his Gothic work but Baltimoreans have long been aware, at St. Paul's, of his mastery of an Italianate mode and I personally subscribe to the heresy that he was a better architect when he eschewed the Gothic.

The interests of architectural historians vary from generation to generation, but any field which has once come to command serious interest and study generally continues to retain favor indefinitely. I do not believe, therefore, that the current interest of my own generation and the generation of my students with the Italian Villa mode is a mere passing fad. It was in 1939 that I presented before the International Congress of the History of Art in London a paper on the towered Italian Villa mode, not specifically restricting myself to American examples of which the Wyman Villa is one of the finest, but including significant earlier examples from England, from Germany and from France. In the last few years, Professor Carroll Meeks of Yale, a former President of this Society, has published in the *Art Bulletin* an important study of the genre. In a few words, the significance of the towered Italian Villa in architectural history is that (despite its name) it was not a revival of anything that existed before but rather concerned, on the basis of buildings admired in the background of the great 17th century landscape painters, to create an evocative picturesque mode. It allowed for a new freedom in planning and it encouraged an abstract composition of solids and *voids* (provided by loggias, verandas, pergolas, etc.) that was organized asymmetrically, almost like certain works of 20th century sculpture.

The masterpiece of the genre is German, the court gardener's house at Potsdam by the great German Romantic-Classic architect Schinkel; but this came late and the origins are English and French, going back at least to 1800. In this country the first example seems to have been Bishop Doane's Villa at Burlington, New Jersey, dating from 1836 by the Scottish-trained architect John Notman. A. J. Davis and others of the Town circle employed the mode enthusiastically in the 40's and 50's and it had the active support of A. J. Downing. After the building of Osborne House for Queen Victoria in the mid and late 40's—curiously enough without benefit of architect but presumably to the designs of the Prince Consort—the mode had decades of popularity. But as is often the way, the earlier examples (such as the Wyman Villa) are much the finest and by the 70's the towered mode had become extremely corrupt. . . .

From Robert C. Smith to John R. Sherwood, March 25, 1952 (also printed in the *Sun*, Baltimore, Saturday, April 19, 1952.)

. . . The Early Italian Renaissance or Tuscan movement derives from the efforts of a group of French and

English architects at the end of the 18th century to return to the simplicity and purity of 15th century Tuscan style. These efforts were a part of the general revolt from Palladianism, which first in England and then in France had obtained a virtual dominion over architecture by advocating the exclusive use of an involved Roman classic style of colonnades and porticoes and cupolas. Part of the reaction took the form of a return to the style of the Greeks, that produced the widely practised Greek Revival style. Much more decisive was the revolt of the Early Italians, for they went so far as to banish the use of the classical orders from most of their designs and like the Pre-Raphaelites somewhat later in painting, tried to revive what they considered the fresh and picturesque approach of the 15th century to art instead of the worn-out grand manner of the 16th century. Already in 1778, George Dance the Younger had built Newgate Prison in London in the plain but striking forms of Florentine 15th century rustication. The same "astylar" system appeared across the Channel, where in the two decades preceding the Revolution the majority of prize-winning plans submitted in the annual competitions of the French Academy of Architecture emphasized bare walls with only a minimum of decoration and that minimum derived in large part from the earlier Italian Renaissance.

In 1802 at Cronkhill in England, John Nash designed the first Italian villa. Modest in scale, irregular in outline, with the indispensable features of tower, terrace, loggia and bay windows, such villas appealed to well-to-do middle-class patrons, who had a romantic attachment to Italy through reading the poems of Shelley, Byron and Keats and an admiration for Dante, Savonarola, Botticelli and the Medici. By the 1830's Italian villas were so popular that they were illustrated in standard works on architecture like Loudon's *Encyclopaedia* and contractors were erecting them in new developments, sure of profitable sales. Especially was this true of the English spas like Bath, which Landor called the Florence of England. The final accolade of royal favor was set upon the style when Queen Victoria went to live in a new residence called Osborne House built entirely in the fashion of an Italian Renaissance villa.

The style was introduced to this country in the 1830's. John Notman, a young Scotch architect who was to have a great career around Philadelphia and Princeton, seems to have built the first one between 1837 and 1839 for Bishop Doane at Burlington, New Jersey. This attractive house, with loggia, tower and terrace, is now a part of St. Mary's Seminary, where it is carefully preserved and effectively used for classrooms. This villa, called "Riverside," found favor at once, and Notman was soon overwhelmed with orders for similar houses in Pennsylvania, Delaware and New Jersey, some of which, like

"Guernsey Hall" and "Prospect" at Princeton (1849) have the proportions of mansions. With their sumptuous, sweeping stairs and vaults surveyed by interior balconies, their high towers, cupolas, conservatories and plaster friezes, these Italian houses were among the most ambitious and original dwellings erected in the East before the Civil War. They are comparable in scale and magnificence with the palaces of Natchez, whose ingenious and sometimes fantastic designs are now so highly esteemed that they constitute one of our most famous architectural pilgrimages.

Meanwhile, most of the leading American architects of the 1840's and 50's were experimenting with the villa. Alexander Davis introduced it to New York and Brooklyn, Henry Austin brought it with great state to New Haven, and Richard Upjohn in 1845-47 built the Edward King Villa, now the People's Library of Newport, R. I., which inspired the Wyman House and which was chosen by the great theorist and arbiter of architectural taste, A. J. Downing, to illustrate and describe in one of his influential books on country architecture. Soon the villa form was entering other fields of architecture. At the State Asylum in Trenton, New Jersey, in 1848, John Notman built the first hospital with Italian villa towers. Seven years later, when Nassau Hall at Princeton burned in 1855, the same architect convinced President McLean that the building should be restored with lateral towers and a central rusticated doorway, which could arouse a love of Italy and all it stood for in the minds of students. In 1859, when the Wren Building at William and Mary was also destroyed by fire, it too was rebuilt with villa

towers, this time designed by a Baltimore architect named Eben Faxon. In this way the Tuscan villa style became associated with our traditions of college architecture, just before its disappearance on the eve of the Civil War. When building was resumed after the conflict, the Italian villa was gradually supplanted by a new vogue for the French Renaissance residences with Mansard roofs and Baroque doors and windows, sometimes called the style of General Grant. It was not until the great days of the 1880's and the 1890's that the Italian Renaissance tradition was resumed. This time, for a new class of millionaires the Italian palace of the later Renaissance was revived on a scale of proportion and expense undreamed of in the earlier and simpler villa days. These fabulous buildings of Richard Morris Hunt and McKim, Mead and White are, however, the continuation of the Italian tradition which villas like the Wyman House began, a tradition of great importance in our 19th century architecture.

. . . Fortunately it is, as I have said, an outstanding specimen of the style to which it belongs. Following very closely the lines of Upjohn's brick and wood King Villa at Newport, the Wyman Villa has a finer design. This is produced by the raising of the principal tower which is also moved from the right to the left of the principal façade, and by the introduction of the circular window with its delightfully conceived Flamboyant tracery, just above the beautifully canopied balcony. I also prefer the design of the wooden loggias containing arches of varying sizes, pleasantly repeated in the triple windows between the two towers, which are handsomely glazed in 18th century style. I like the applied rosettes of the loggias, the form of the balconies and the Florentine double arched windows, which at the King Villa undoubtedly helped persuade Downing to write that the building was "one of the most successful specimens of the Italian style in the United States."

The Wyman Villa may have been designed by Richard Upjohn, the architect of the King Villa at Newport, possibly at the time of the construction of his church of St. Paul in Baltimore, between 1855 and 1856. It might also be the work of some builder who took the pattern from the illustration in Downing's book. In this connection the name of the Baltimorean Eben Faxon, who, in 1859, was working in the same style at Williamsburg, can be suggested. Quite regardless of its authorship, however, the villa has real architectural interest and great prestige because of its association with a cultural movement important in American Civilization and for these reasons should be saved.